













*BHĀSA'S*  
**SWAPNA-VASAVADATTAM**

Edited with  
**Notes & Translations**  
**BY**

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## TRANSLITERATION

आ = a or ʌ

ज = j

ई = i' or ĭ

य = y

ऊ = u' or u

श = ś

ब = b

ष = sh

व = v or w

स = s

**N.B.** Supply of accented types being short they have often been put in italics simply.

— — —

## PREFACE

The Swapna-Vāsavadattam or Swapna-Vāsavadattā published successively in parts is now complete. As has been stated in the Preface to Part I, the work has been prepared and published under most adverse circumstances. For convenience of study, the work has been divided into two halves. The text and its translations have been given in the first half as those are the only items in which the students interest themselves during the first reading of any Sanskrit piece. The Notes are for special study and have, therefore been pushed off to a distant position, viz. the second half. They are rather copious so that the edition may be profitably utilised by students.

The text has been mainly based on Mahāmahopādhyāya Ganapati Shastri's edition which is based on four different Manuscripts. Prof. Kale notices a different reading here and there but states nowhere the source thereof.

Nearly three-fourths of Swapna-Vāsavadattā are in Prākṛit. A somewhat detailed chapter dealing with the language has, therefore, been appended to in the Introduction. The said chapter, if patiently gone through, will, it is hoped, greatly facilitate the study of the Prākṛit which is often a bug-bear to students.

The Introduction has been mainly on the information supplied by M. M. Ganapati Shastri in his learned Introduction to the Swapna-Vāsavadattā. Some hints have been borrowed from Prof. Kale's and Prof. Lakshman Sarup's editions of the same work. The translation given by Dr. Sukthankar has also been profitably used. Prof. Woolner's works were procured by me very late and have been utilised as far as possible in the Addenda. To all of these illustrious Professors I am greatly indebted.

My thanks are due also to many of my devoted pupils who have rendered me material help in the preparation and publication of the work. The learned note on Prakrits from the pen of my esteemed pupil, Prof. Durgasharan Chakravarti, M. A., who deserves my special thanks.

Mr. S. K. Banerjee (Advocate and Zeminder) of Chandernagore with whom I have since been acquainted through letters and who takes evidently a great interest in good Sanskrit publications has obliged me by sending a few intelligent suggestions which have been made use of in the Addenda.

Even at the cost of indecent length some minor mistakes have been included in the Errata so that they may not be lost sight of in the 2nd. Edition.

November, 1937	}	SATYENDRANATH SEN
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## SECOND EDITION

In spite of our independence the condition in respect of paper and printing has not at all improved but rather deteriorated. The number of Sanskrit students, too has fallen incredibly low. But still a second Edition is undertaken under most disheartening circumstances and at an enormous cost not from considerations of business but from those of an author passionately devoted to the publications of reliable Editions of Sanskrit Text-books for the use of students and teachers.

The matters in the Addenda and Errata have been incorporated in the body of the book in their proper places.

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## Abbreviations.

U = Udayana	K. S. = Katha-Sarit-Sa'gara
V = Va'savadatta'	M. K. = Mricchakatika
P = Padma'vati'	U. C. = Uttara-charita
Yaug. = Yaugandhara'yana	Pr. Yaug =
S. V. = Swapna-Va'savadatta'	Pratijna'-Yaugandhara'yana

## INTRODUCTION.

The Swapna-Va'savadattam (or Swapna-Va'savadatta') is one of the several ( 13 in number ) dramas discovered in South India by Pandit ( now Maha'mahopa'dhya'ya ) Ganapati Shastri in the year 1910 and published in the Trivandrum Sanskrit Series. The authorship is attributed to Bha'sa who has been mentioned by Ka'lida'sa and other later poets in their respective works with reverence. The subject-matter of the play is a part of the life of Udayana, a well-known king of Ujjayini'. The drama is composed of six Acts. The names of the *dramatis personæ* have been given just before the commencement of the Text. We discuss the above and other salient points below in detail :—

### I. Names of the 13 plays :

Names	Number of Acts	Contents
1. Swapana-Va'savadatta'	6	Actual sight of Va'savadatta' during his sleep by Udayana.
2. Pratijna'-Yaugandhara'yana	4	Promise of Yaugandhara'yana to rescue king Udayana from the clutches of महासेन who had taken him captive and later on engaged him as lute-teacher to his daughter, Va'savadatta'.
3. Panchara'tra	3	Duryodhana, at the end of a sacrifice, performed in his favour, begged of his preceptor,



Name	Number of Acts	Contents
		Drona, to ask for a दक्षिणा Drona asked for half of Dur.'s kingdom to be made over to the Paṇḍavas (whose period of अज्ञातवास was just completing ). Dur. consented on condition that the news of the Pāṇḍavas would be brought to him within <i>five nights</i> .
4. Chaṛudatta— (probably incomplete)	4	Life of a Brahmin named Chaṛudatta who had fallen on evil days together with his mistress वसन्तसेना ।
5. Duṭa-Ghatotkacha	1	Ghatotkacha, son of Bhiṃma and Hidimbā. comes to the Kauravs as an emissary from the Paṇḍava camp and rebukes them for killing Abhimanyu in an unfair battle and predicts that they will be served rightly by Arjuna.
6. Avi-maṛaka	6	The episode of the love of prince अविमारक (sheep-killer ) and princess कुण्डिनी, daughter of king कुन्तिभोज, probably taken from some ancient lore.
7. Bāla-charita		The younger days of Śrī- Krishna.
8. Madhyama-Vya'yoga	1	To meet the demands of Ghatotkacha (the son of the राजसी named Hidimbā by Bhīma) who was out to get hold of a man to satisfy the hunger of his mother, one who was the मध्वन

## INTRODUCTION

Name	Number of Acts	Contents
		of three brothers, was given to him. On his making delay Ghatotkacha called after him by the name of मधुसूदन which reached the ears Bhi'ma who was also the मधुसूदन of the Pāṇḍavas who were then in exile. He came out and was encountered by Gh. In course of events and conversations the two became known to each other.
9. Karnabhāra	1	How Karna was robbed by Indra of his शक्ति with which he had intended to kill Arjuna.
10. U'rubhanga	1	The well-known story of the breaking of the thighs of Duryodhana by Bhi'ma.
11. Pratima'	7	Rāmachandra's life beginning with his exile down to his return to Ayodhya'.
12. Abhisheka	6	The coronation of Rāmachandra,
13. Du'ta-Va'kya— (Incomplete).		Message conveyed by Krishna as an emissary to Duryodhana.

### II. Consanguinity of the plays.

That all the plays discovered are from the pen of the same author appears almost certain from the following facts :—

1. The place of their discovery is the same.
2. Almost all of them begin in the same way. After reference to the गान्धी ( which is not cited ) with the words गान्धीके सुवचनः appears the सप्तशतक verse. Although not making

any material difference, the practice as<sup>a</sup> followed in the later darms of Kālidāsa, Bhavbhūti, Śrīhara, etc. is to place the expression नान्दने सुवधार after the मङ्गलाचरण verses which may be regarded as the नान्दी also.

3. In some of the plays, the मङ्गलाचरण verse contains the names of the principal *dramatis personæ*.

4. After the मङ्गलाचरण-verse some of the works begin in the same way, viz. with words—एवमर्थमिदं विज्ञापयामि &c....षये ! किं तु खलु मयि विज्ञापनव्यये शब्द इव श्रूयते ? &c.

5. The word स्थापना has been employed to mean the prologue for which the word प्रस्तावना is found in later dramas. The details as to the title and the author of the dramas are not given in the प्रस्तावना as is the case with the प्रस्तावना of later dramas.

6. Identity of names of individuals holding a particular post in different dramas.

(a) विजया is the name of the portress in S. V. Pr. Yaug. Pratimā and Abhisheka.

(b) वादरायण is the name of the काचुकौय in Pr. Yaug. as well as in Pancharātra and U'rubhanga.

7. Violation of the rules of classical dramaturgy:—

(a) दशरथ breathes his last on the stage in Pratimā.

(b) दुर्योधन dies on the stage in U'rubhanga.

(c) बालिन् dies on the stage in Abhisheka.

(d) Fighting and slaying take place on the stage in Bālacharita.

8. In both (a) & (b) above the stage-direction is—काचुकौयो यवनिकाद्वारं करोति ।

9. The same archaic मातृशब्द has been mainly employed in all the dramas.

10. In 6 out of the 13 plays the closing verse is almost the same, the 2nd line reading thus with slight variations—अहमिहावपमादां राजसिंहः प्रजासु नः ।

11. Same or very similar expressions or portions of verses are common to several dramas ; e. g.,

(a) किं वक्ष्यतीति हृदयं परिशङ्कितं मे occurs in the 6th Act of S. V. as well as in the 4th Act of the अभिषेक ।

(b) लिप्यतौ व तमोऽङ्गानि वर्षतीवाञ्जनं नभः occurs in the चावदत्त as well as in the बालचरित ।

(c) धर्म्यं ह्यन्तरे न्यस्ता दुःखिताः खलु मातरः—प्रतिज्ञा 11. 7 and अभिषेक VI. 7.

(d) (i) गभीकरोत्याश्रया—S. V. I. 3. (ii) वनमिदं नगरीकरोति—Pratimā VII. 4.

(e) भारतानां कुले जात—S. V. VI. and Pratijñā IV. 18.

12. Same mannersim of composition is found in almost all the works ;—e. g.

(i) धरते (instead of ध्रियते) in S. V. I and V ; in Pratijñā I (p. 6.) and धरन्ते in कर्णभार Sl. 17. and धरमाण in Pratimā III.

(ii) The use of the from कश्चुकीय instead of the more common कश्चुकिन् or कश्चुकीय ।

(iii) उरुसरह उरुसरह अथ उरुसरह in S. V. I and in Pr. Yaug. IV.

(iv) किं कृत्यमुत्तसारण in S. V. I.

किन्निमित्तं उत्तसारणा वत्तदि ति in Pratijñā IV.

(v) The use of the Particle 'हम्' to indicate 'comprehension of facts.'

(vi) The use of न्ना with क्ता and तुम्, and of तुम् as a noun.

(vii) परस्मैपद use of आङ्-प्रश्न । आपृच्छानि—S. V. I. आपृच्छ [in addition to परस्मैपद use elsewhere with or without न्ना]—Pratimā V. II.

### III. Antiquity of the Plays.

All the above characteristics mark these plays out as distinct from the dramas of later Poets. There is no doubt that the author of these plays flourished at a time when the rules of dramaturgy as well as the rules of Pāṇini were not yet observed very rigorously. As instances we may cite the following :—

Re : Dramaturgy :—The स्यापना does not conform fully to the rules given in Bharata's नाट्यशास्त्र which is the earliest work published on the subject. Perhaps it follows some earlier authority, e.g., that of गन्धिकेश्वर or of कोहल mentioned by Bharata. or of शिलालिङ्ग and कश्यप mentioned by Pānini [ IV. 3. 110-111 ]. For further details, see para 7 under Sec. II.

Re : Grammar :—We quote the following irregularities from S. V. only :—

- ( a ) शिष्यने—Page 10
- ( b ) प्रतिजानीम - P. 20
- ( c ) सुखमर्थो भवेद्वातुम्—P. 20.
- ( d ) आपृच्छामि भवन्ती—P. 38.
- ( e ) उत्कण्ठिष्यति—P. 39
- ( f ) मा इदानीं चिन्तयित्वा—P. 57 ; 136
- ( g ) मा भूयः अवचित्य—P. 71
- ( h ) धरते—Page 132.
- ( i ) उत्तिष्ठतु—P. 136
- ( j ) मा सन्तप्तम्—P. 158
- ( k ) तुल्यधर्मः—P. 159.
- ( l ) फलका—P. 161.
- ( m ) मञ्जमानाः—P. 174.

#### IV. Authorship attributed to Bhasa.

Pandit Ganapati, Shāstri the discoverer of the plays attributes the authorship of the plays to the well-known poet Bhāsa who has been respectfully mentioned by Kālidāsa in his नाट्यविक्रमोद्गीतम्. \* by Rājasekhara in his

---

\* प्रसिद्धग्रन्थां भास-लौकिक-कविपुत्रादीनां प्रवृत्तान्तिकस्य वर्तमान-कवेः कालिदासस्य शिष्यायां कथं बहुमानः ।

सुक्रिमुक्तावली, \*by Bānabhatta in his हर्ष चरित † and by Vākpati in his गण्डवहो (गण्डवधः) ‡, and who has been frequently referred to in the anthologies by Pandit Ganapati's attribution of the authorship to Bhāsa gave rise to a commotion amongst Sanskrit scholars both eastern and western who are, however, divided in their opinions.

The following are in favour of Ganapati—Keith, Paranjape, Thomas, etc.

The following are against Ganapati :—Levi, Kane, Barnett, and the two Pisharoti brothers.

The following accept Ganapati's view tentatively :—Dr. Sukthankar and Prof. Winternitz, Prof. Woolner, while accepting Ganapati's view suspects interpolations in places by later hands.

\* भासनाटकचक्रेऽपि च्छोकैः चित्रं परीक्षितुम् ।

स्वप्रवासवदत्तस्य दाहकोऽभूत् पावकः ॥ [ See Sec. X, foot-note ]

† स्वधारकृतारम्भे नाटकैर्बहुभूमिकैः ।

सपताकं यथो लोभे भासो देवकुलरिव ॥

[ Bhāsa earned fame by writing dramas where a स्वधार makes the beginning, which contain many भूमिकाs ( characters ) and which contain पताकास्थान ( a rhetorical item ) like temples where, too, a स्वधार ( carpenter ) makes the beginning, which covers a large space ( भूमि ) and which is adorned with flags ( पताका ) ] ।

N. B. स्वधारकृतारम्भत्वं is a common attribute of dramas. It contains no special reference to भास's works as has been interpreted by some.

‡ भासो ज्वलनमिषे ..... च आनन्दः—Stanza 800.

[ I find pleasure among others in Bhāsa who is fond of describing a fire in his dramas ].

Our own view is that the works are certainly from the pen of Bhāsa. It is inconceivable nay, the idea is preposterous, that one would forge these works in such a way as to contain practically all the passages quoted and attributed of Bhāsa by subsequent authors. There are, however passages which are not found in the available works. In such cases the references are certainly to be regarded as careless or misconceived owing to non-circulation of the works.

#### V. Swapna-Vasavadatta of the Trivandrum series—a genuine work.

The Swapna-Vāsavadattā of the Tr. series must be a genuine work as it satisfies sufficiently the references made by a number of Sanskrit writers of later age. We give below all such references in a chronological order backwards which will thus fix the earliest limit of Bhāsa's age. The references sometimes differ a little from the passages as found in the present S. V. and sometimes, though rarely, are not found there at all, but that is immaterial and may prove at most that the work discovered is not the original work but an abridged version made probably to suit better a dramatic representation on the stage. In fact there is a definite theory to this effect advanced by the Pisharoti brothers (Mr. A. K. Pisharoti and Mr. K. R. Pisharoti) with reference not only to S. V. but to all the works discovered along with it.

(1) Sāgara Nandi (flourishing in the 12th cent. A.D.) in his work on dramaturgy named नाटकलक्षणरत्नकोष discusses the nature of the स्वप्ना ( प्रसावना ) of the Swapna Vāsavadattā as follows :—यथा स्वप्नवासवदत्ते नेपथ्ये सूत्रधार उत्साराणां भुत्वा पठति—अथैः कथं तपोवनेऽप्य उत्साराणां । ( विलोक्य ) कथं मन्त्री योगन्धरायणो वत्साराजस्य राज्यप्रस्थानयनं कर्तुं कामः पद्मावतीय-जनेन उत्सार्थ्यते । इत्युत्साराण्य-शब्दोऽत्र पूर्वप्रयोगमुत्सार्थ्यं नाटकार्यमुच्यते इति प्रयोगातिशयः :—Lines 1203-1209.

(2) *Ramachandra and Gunachandra* (12th cent.) in their work named *नाट्यदर्पण* (1. 13) make reference to *Bhāṣas S. V.* as follows:— लिङ्गाङ्गो नान्तरीयकस्य लिङ्गिनो निययः अनुमानम् । ...यथा भासकृते स्वप्नवासवदर्पणे शिफालिका-मण्डप-शिलातलागवलीक्य चत्सराजः ।

पादाक्रान्तानि पुण्याणि सोम चेदं शिलातलम् ।

नूनं काचिदिहासीना मां दृष्ट्वा सहसा गता ॥

The verse is not found in the S. V. of the Tr. series. But the शिफालिका शिलातलम् is there in Act IV and there is a distinct place for the verse as will be seen in the body of the work. Accidental omission of one or two lines here and there is not an impossibility with regard to a work which fell into oblivion for several centuries.

(3) *सारदातनय* [12th cent. A. D.] in his *भावप्रकाशन* [on dramaturgy] mentions the name of S. V. and places it in the class of *प्रशान्तनाटक* after elaborately discussing the contents of the work to make them conform to the required rules.—

प्रशान्तरसभृच्छिष्टं प्रशान्तं नाम नाटकम् ।

स्वप्नवासदत्ताख्यमुदाहरणमत्र तु ॥

आच्छिद्य भूपात् सन्यसना देवी भागधिकाकरे ।

न्यस्ता मतस्ततो न्यासो सुखसन्धिरय भवेत् ॥

न्यासस्य च प्रतिमुखं समुज्ज्वल उदाहृतः ॥

पद्मावत्या सुखं वीक्ष्य विशिषक-विभूषितम् ॥

“जीवत्यावन्तिके” त्येतज्ज्ञातं भूमिभुजा यथा ।

उत्कण्ठितेन सोद्वेगं बीजोक्तिर्नामकौत्तं नम् ॥

“एङि वासवदर्पणे च क यासी” त्यादि दृश्यते ।

सहावस्थितयोरेक प्राप्ताख्यस्य गवेषणम् ॥

दर्शनेन्यर्शनालापैरेतत् स्याद् बीजदर्शनम् ।

“चिरप्रसुप्तः कामो मे बोधया प्रतिबोधितः ।

तां तु देवीं न पश्यामि यस्या घोषवती प्रिया ॥”

—*Adhikara VIII.*

It will be noticed that the passages quoted do occur in the *Swapana-Vāsavadattā* of the *Trivandrum* series.



(4) Sārvānanda, who wrote his commentary on Amara-Kośha in 1159 A. D., while commenting on the following sloka, viz. शङ्कर-वीर-करण &c. says :—विविधः शङ्करः धर्मार्थकामभिन्नः । आपो यथा नन्दयन्तां प्राक्पणभोजनम् । द्वितीयं स्वद्विषम् आत्मसात् कर्तुम् उदयनस्य पद्मावतीपरिणयः अथेशङ्करः स्वप्रवासवदत्ते । तृतीयस्तस्यैव वासवदत्ता-परिणयः कामशङ्करः ।”

(5) भोजराज (11th cent. A. D.), in his शङ्करप्रकाश xii. refers clearly to our S. V. as follows :—स्वप्रवासवदत्ते पद्मावतीम् अस्वस्यां दष्टुं राजा समुद्रगृहकं गतः । पद्मावतीरहितं च तदवलोक्य तस्या एव शयने मुञ्चाप । वासवदत्तां स्वप्रवदस्वप्ने ददर्श । स्वप्रायमानश्च वासवदत्ताम् आवभाषे । स्वप्रवन्द न चेह स्त्रियो वा स्वप्रदर्शनं वा स्वप्रायितं वा विवक्षितम् । ( Cf. Act V ).

(6) A'charya Abhinavagupta, living in the 9th cent. A. D. in his commentary on Bharata's Nāṭyaśāstra, says—यथा क्वचित् क्रीडा स्वप्रवासवदत्तायाम् । Cf. Act II where Padma'vatī is represented as playing with a ball. He refers to another work named Daridra Cha rudatta which is evidently the same as the Cha'rudatta of the Bha'sas series.

(7) (a) Vā'mana (8th cent A. D.) in his काव्यालङ्कारसूत्रवृत्ति quotes in IV. 3, the following Sloka of Swapana-Vasavdatta (with a slight variation and without mentioning the source) —

शरच्छशाङ्कगौरेण वाताविह्वलं भामिनि ।

काशपुष्पलवनेदं सानुपातं सुखं मम ॥

(b) He refers also to this passage—

यो भर्तृपिण्डस्य कृते न युध्येत्

which occurs in Pratijña'-Yaugandhara'yana.

(c) In V. I. he quotes the following—

यासां बलिर्भवति मदगृहदेहलीनां &c.

which occurs in Charudatta, I. (Also in सूद्रक's वृक्षकटिक which may be an enlarged version of Bhasa's वासवदत्त ) ।

(8) Bhāmaha (about 7th cent.), in his काव्यालङ्कार. refers and criticises evidently the course of events as described in

the प्रतिज्ञा-श्रीगन्धर्वयच ( though without mentioning the name of the work ).

(9) Dandin ( 6th cent. A. D. ) quotes the following—  
“क्षिप्यतीव तमोऽज्ञानि वर्षतीवाश्रमं नमः” which occurs in Bhasa’s नाट्यचरित as well in his आरुद्रम् ।

(10) Kālidāsa, one of the 9 gems of the court of विक्रमादित्य who being the starter of the Vikrama era flourished in the 1st cent. B. C., says thus in the प्रसावन् of his मालविकाग्निमित्रम्—

प्रथितयशसां भास-सौमित्र-कविपुत्रादीनां प्रवन्धानतिक्रम्य वर्तमानकवेः  
कालिदासस्य क्रियायां कथं बहुमानः ? and he continues—

पुराणमिदं न साधु सर्वं  
न चापि काव्यं नवमितावद्यम् ।

Thus it is seen that कालिदास regarded भास as पुराण [ ancient or old ].

कौटिल्य, alias विश्वगुप्त, who, being a contemporary of चन्द्रगुप्त, flourished in the 4th cent B. C. says in his अर्थशास्त्र that verses like the following ones should be cited to encourage soldiers on the eve of a battle. Says he—अपीह श्लोकौ भवतः—

- (a) यान् यज्ञसंघं क्षपसा च विप्राः स्वर्गेष्विषः पादचर्ये च यान्ति ।  
क्षणेन तान्मृत्युतिथान्ति शूराः प्राणान् सुयुद्धेषु पारम्बजन्तः ॥
- (b) नवं शरावं सलिलस्य पूर्णं सुसंस्कृतं दम्भकृतोत्तरीयम् ।  
तत्तस्य मा भुञ्जरकं च गच्छेद् यो भर्तृपिण्डस्य हनने न युद्धे गत् ॥

Sloka (a) which contains यान् and तान् without the noun is evidently a quotation. Sloka (b), too, which follows, is therefore in all probability, a quotation. And that both are quotations is indicated by the expression “अपीह श्लोकौ भवतः.” Now, sloka (b) occurs in Bhasa’s प्रतिज्ञा-श्रीगन्धर्वयच where it is given not as a quotation but as an original saying. Some would say that the two verses quoted consecutively must be from the same work which would therefore be a work other than the S. V. ( which contains only one of them ). But such an interpretation does not necessarily follow from the language.

## VI. Bhasa's age

The above chronological references will also help us in determining the age of the poet. As Bhasa's sloka has been quoted by कौटिल्य he must be anterior to 4th cent. B. C. According to most of the Puranas e. g. वायु-पुराण, &c, दर्शक was the son of अजातशत्रु, who reigned in the 6th cent. B.C. Udayana also is said in Buddhistic works to have been a contemporary of Buddha who flourished in the 6th cent. B.C. Bhasa who names दर्शक in his drama, cannot be taken farther than the 5th-6th Cent. B. C. In all probability he was only a bit posterior to दर्शक. For, it is not very likely that anybody should be tolerated by powerful kings or their near descendants to drag in the princes and princesses in a drama which is always intended for the amusement of the public. Having flourished between कौटिल्य (4th cent. B. C.) on the one hand and दर्शक and उदयन on the other, Bhasa is to be placed sometime about the 5th cent. B. C. The nature of the accounts given in the drama is not found anywhere else and shows an intimate acquaintance with details on the part of our poet. This also supports the above view. The following points which do not occur in any historical account may be noted in this connection :—

(i) The name of दर्शक as king of मगध ।

N. B. The other accounts mention the name of प्रद्योत \*

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\* This प्रद्योत was evidently no other than दर्शक's father, अजातशत्रु, who, though belonging to the शिशुनाग dynasty, seems to have been loosely called प्रद्योत which was general name of a line of kings of which the शिशुनाग dynasty was the immediate predecessor. Cf. पञ्च प्रद्योताः :—विष्णुपुराण iv. 24 [प्रद्योत of उज्जयिनी, father of वासवदत्ता, was evidently a different person]

( same as अजातशत्रु ) only who was the father of पद्मावती ।  
 Cf. Yang's words—'परिपन्थी च तत्रैकः प्रदीतो मगधेश्वरः'—K. S. III. 6-19. Bhāsa displays a greater acquaintance with the family by mentioning the name of दर्शक whom he describes as the brother of पद्मावती ( and therefore the son of प्रदीत ). The name of दर्शक occurs in some of the Puranas as well as in बुद्धस्वामिन्'s ब्रह्मकुथालोकसंग्रह ।

(ii) The description of महासेन as 'पृथग्या राजवंश्यानाम् उदयाक्षमय-प्रभुः' ।

( iii ) The mention of आरुणि as a rival of उदयन without any further detail probably as being too well known to require a repetition.

(iv) The description of अज्ञारवती as बोद्धशान्तपुरः-ज्येष्ठा ।  
 [ The definite number 16 is significant ].

## VII. Some quotations not found in S. V.

(1) अभिनवगुप्त, in his commentary on A'nanda-Vardhana's धन्यालोक, quotes the following śloka with the words—दृश्यन्ते च कवयोऽलङ्कार-निबन्धनैकरसा अनपेक्षितरसाः प्रबन्धेषु यथा स्वप्नवासवदत्ताख्ये नाटके—  
 सञ्चित-पद्मकपाटं नयनद्वारं स्वरूप-ताडनेन ।

उद्भास्य सा प्रविष्टा हृदयगृहं मे वृपतनूजा ॥ धन्यालोक, ३५ उद्गीत ।

and gives the reference to स्वप्नवासवदत्ता But the śloka does not occur in the said work, as available now, and on proper scrutiny, it will be found it cannot occur in any place in a work relating to Udayana's life. For, the above could be a reference to the first impressions made on the king's mind either by Vāsavadattā or by Padamāvatī. But the work begins long after the first impressions made by V., and the hands of P. were practically thrust upon him from a political motive. Thus, it seems that the reference given by अभिनवगुप्त is careless and the author of the present S. V., could not be called a forger, on this account. A forger would have gulped all the passages

attributed to the poet without making any judicious and critical distinction between them.

(2) Viswanatha, in his साहित्यदर्पण (Chap. VI), quotes the following from बालचरित—

उत्साहतिथयं वत्स तव बाल्यं च पशतः ।

मम हर्षविषादाभ्याम् आक्रान्तं युगपन्मनः ॥

The commentator says—‘श्रीराम’ प्रति भार्गवस्य उक्तिरियम् ।

So, evidently the reference is to some other बालचरित relating to Śrī Rāma and not to Bhāsa's बालचरित which narrates the younger days of Śrī Krishna.

(3) Some gnomic verses are attributed to Bhāsa but are not found in any of his works. Three explanations may be offered in this connection :

(i) The authors of anthologies are notorious for wrong reference, or (ii) the works where they do actually occur remain unexplored yet, or (iii) the verses may have been stray compositions not forming parts of any complete works. Some verses attributed even to Kalidasa are not found in any of his works. The explanation is the same everywhere. If a few such wrong references would put the works discovered out of court, then no poet could regard himself safe and secure. As to the positive proofs already adduced (in the foregoing section), we think more satisfactory proofs are seldom available unless God himself in his infinite mercy comes down personally and says that this is the work of so and so.

(a) As to (i), we may cite the following instance. The quarter of the stnaza—

अथि विजहीहि हृदोपगूहनं

तमज नवसङ्गमभीरु वल्लभम् ।

अदृष्टकरोद्धम एव वर्तते

वरतनु संप्रवदन्ति कुक्षुटाः ॥

has been quoted by Patanjali in his महाभाष्य । The śloka has been quoted by क्षेमेन्द्र in his श्रीचिन्मयविशारदार्णवा and is attributed to कुमारदास author of जानकीहरण । रायमुकुट, com-

mentator on Amarakosha, as well as Gangalāsa, author of *कन्दोमञ्जरी*, attributes the verse to Bhāravi. It is obvious both the references cannot be correct, and that, in the present case, both are incorrect.

(b) This may happen even in the case of such a well-known work as the *अभिज्ञान-शकुन्तल* ! We all know that the readings of the Bengal recension of that drama are widely divergent from those of the U. P. version. Numerous passages, both prose and poetry, may be cited which occur in one but do not occur in the other. The same may have been, the case with Bhāsa's works. And this well account for the absence of some of the quotations in the recensions that have now been available. The only alternative inference possible would be that the works under review might be shorter versions of more voluminous works abridged to suit dramatic representation on the stage.

### VIII. Merits of the plays.

The composition bear evidence of first class production, and, if 'brevity is the soul of wit,' they surpass the works of most of the later poetes. From a critical point of view, Rāma's lamentations in the beginning of the third Act of *Uttarācharita* may be held to have been carried to a nauseating length, but a similar sentiment in S. V. has been disposed of with the help of a single verse.\* It must not be denied that plays like *Sākuntalā* and U. C., are polished almost to perfection and surpass Bhāsa's compositions in various points. But still the merits of Bhāsa's works which chiefly consists in the simplicity of ideas, expressions and descriptions well appeal to every sympathetic reader.

The short plays of Bhāsa, as Dr. Winternitz says,

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\* योऽयं सन्महाया दिव्या तथा बाहुनिर्णीकृतः ।

स्वप्नेऽप्रापन्नसंस्पर्शो रोमहर्षे न मुञ्चति ॥ V.

"are all very dramatic, full of life and action." The following is an extract from what the learned doctor says of Bhasa and his plays in general :—

"It appears highly probable that all the thirteen plays have *one* author. This author must have been a great poet and above all a dramatic genius. Kalidasa and Bhavabhuti may be greater poets, greater masters of language than the author of these plays, but I know in the whole of Sanskrit literature no drama that could compare as a stage-play with only one of the thirteen plays ascribed to Bhasa. All the classical dramas are more or less book-dramas, while these plays are one and all the works of a born dramatist wonderfully adapted to the stage."

We cannot conclude this section without quoting the उद्भट-श्लोक which, though not intended to be taken literally, reflects the general opinion regarding the merits of Bhasa as a poet :—

यस्या शीरं शिङ्गरनिकरः कर्णपूरो नयूरो  
भासो हासः कविकुलगुरुः कालिदासो विलासः ।  
हर्षो हर्षो हृदयं सतिः पद्मवाचस्तु बाणः  
कौशं नैवा कथय कतिताकामिनी कौतुकाय ॥

### IX. Bhasa's influence on later poets.

Bhasa's influence on later poets is evident specially on Kalidasa, Bhavabhuti and Śūdraka. Some of the ideas and expressions in Sak. have been evidently borrowed from Bhasa's works. Pandit Ganapati cites the following instances :—

(a) The stanza 'पातु' न प्रथमं व्यवस्यति जलं युष्मास्वपौतेषु या' &c. (Sak. IV) is a close imitation of a similar stanza in अलिप्तिक IV.

(b) 'गच्छति पुरः शरीरं धावति पश्चाद् असंस्थितं चेतः' (Sak. I) is an echo of 'हृदयेनेह तदाहं विधासूतेव गच्छति' in बाणचरित !

(c) 'विश्रासोपगमादभिन्नवययः शब्दं सङ्कलं जगाः' reminds us of the following line :—विश्रान्तं हरिणावरण्यज्जिता दिशगताप्रत्ययाः—S. V. I.

As to Bhavabhuti, the learned Pandit cites the following :—

(a) A'treyi's discourse in U. C. II. closely follows that of the Brahmacharin in S. V. I. and (b) that of the Vidya-thara in U. C. I follows a similar discourse in अमिषक VI.

Bhasa's influence in S'udraka is more prominent. Even some of the stanzas in मञ्जुकटिक have been borrowed almost *verbatim* from Bhasa's Charudatta. The similarity of the expressions and of the main ideas in both is only an abridged version of the former—prepared probably for facility of representation. This view has been generalised by some who thus hold that none of the plays newly discovered and attributed to Bhasa emanated from the pen of Bhasa but some of them are abridged versions of ancient works and some are original works composed within a very short compass to meet the demands of the refined stage of Kerala, the field of their discovery.

### X. The Swapna-Vasavadatta.

That the S. V. of Bhasa is a master-piece is admitted on all hands. Cf. Rajaśekhara's statement—

भासनाटकचक्रेऽपि षष्ठे कः क्षिप्ते परीक्षितम् ।

सप्त-वासवदत्तस्य दाक्षकोऽभूत् पा कः ॥

[ The series of Bhasa's dramas being thrown before experts for examination, the fire of the ordeal could not burn the S.V.—N.B. It might be on the basis of a wrong interpretation of this verse that there was an impression among the Pandits of the country that all the works of Bhasa, except S.V., were actually consumed by fire and were therefore lost for ever ].

The hero of the drama is Udayana who is the hero of various dramas and stories like Arthur of the Aruburian legends and poems in England. The plot of this drama



as well as that of Pr. Yang, ( for which see. Sec. I ) with slight variations, is to be found in Somadeva's कथा-सरित्सागर ( 11th cent. A. D. ) which is the Sanskrit version of Gunadhya's Brihat-katha ( 1st. cent. A. D., or 5th cent. according to modern antiquarians ) written in पेशाची but now lost. An abridged version of the पेशाची work in Sanskrit verse by Kshemendra, called the उद्दत्तकथामञ्जरी, is current and an earlier version entitled उद्दत्तकथा-श्लोकसंग्रह by Buddha-swamin ( about 8th cent. A. D. ) has also been discovered and published. But, considering the date of the poet, none of the above can be held to be the source of the drama. It is probable that both भास and गुणध्व drew upon some floating mass of traditions associated with Udayana who figured as an illustrious and interesting personage in that age for several centuries. \*

The story as found in Katha-Saritsagara is given in the Appendix and the variations in the dramas have been noted there as foot-notes. It is very likely that the original story as current from a long time was collected in the Kathas and the deviations made by Bhasa were made for dramatic purposes.

## XI. Characters .

The principal characters are dealt with below :—

**Udayana :—**The character of Udayana, the hero, is an exalted one. His love for Vasavadatta, whatever his antecedents might be, unlike that of the hero of श्रीहर्ष's पद्मावती, is genuine and deep-rooted ( बद्धमूलोऽनुरागः ). He was prevented with much difficulty from killing himself when he heard the news of Vasavadatta's being burnt to death. His marriage with पद्मावती was a political affair and was

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\* Cf. 'मायावतीपुद्गलकथाकाविद्यामञ्जरी—Meghaduta. Also 'अयोध्या प्रियदुहितरं वत्सराजोऽत्र जडे'—*Ibid*.

practically thrust upon him by his minister. However, while not neglecting his duty towards her, he could not forget his first queen. This is how he gives expression to his love for both—

पद्मावती बहुमता मम यद्यपि रूपशीलमाधुर्यैः ।

वासवदत्तावद् न तु तावन्मम मनो ह्रति ॥

This was appreciated by both the queens. He was thus a दक्षिण-नायक ('तुल्योऽनेकत्र दक्षिणः') । From the time he heard the news of V.'s tragic death, up to the moment of his union with her, his career is one of continued lamentations for V. Anything intimately associated with V. touched the inmost cord of his heart and upset his mind, and when her ornaments were produced before him he embraced them and fell into a swoon. The same was his condition when the lute Ghoshavati, separated from its constant player, comes to his hands and he again falls into a swoon. His honesty in paying off others' dues becomes clear when he urges upon Padmavati to give back the charge entrusted to her by the Brahmin at Rajagriha.

**Vasavadatta :—**The life of V. is one of complete self-abnegation associated with such lofty characters as Sita, Savitri and Damayanti. She is prepared to take upon herself any hardship that may be conducive to the welfare of her lord. With this rare self-abnegation was combined the total absence of jealousy even for the princess who was going to be her co-wife before long. Her devotion to her husband knew no bounds. When P. fell ill, she was sorry because P.'s illness would deprive the king even of the last source of consolation. \* Her life is one

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\* Cf. अङ्गो ! अनादयाः खलु ईश्वराः । विरहपर्यन्तमुक्तस्य आर्यपुत्रस्य विग्रहस्थानभृता इयमपि नाम पद्मावती अस्मत्स्या जाता ।

of constant suffering till her happy union with the king in the last Act of the drama.

**Padmavati :—**A princess of high lineage. P. was equally high-minded and was capable of appreciating merit. She detected V. to be a lady belonging to a high family and always showed her due deference. Her sweet reasonableness never gave way to self-interest. When the king told his friend that P. was dear to him on account of her many qualities but V. was always in her fere-front in his mind, she could well appreciate the compliment paid to both and refused to accept the view of her maid who found fault with the king's remarks. \* She was entirely free from jealousy and always looked upon the relations of V. as her own and when, at the end, the identity of V. was known, she readily fell at her feet, entreated her to forget the past, and at once took the position of her younger sister.

**Yaugandharayana :—**He was an astute politician and was the ablest of the ministers of Udayana. He is in fact the pivot of the drama although he appears on the stage very rarely. His position in S. V. (as well as in Pra. Yaug.) is the same as that of Chanakya in *Mudrá-Rākshasa*. He was daring and persevering in his character and was ever ready to shoulder any amount of responsibility for the good of his king. He enjoyed the confidence of all, and the queen readily submitted to the plan devised by him for the welfare of the king. When at last his plans and enterprise became known to the king he offered him his grateful thanks and sincere

\* चेट्टी—भर्तृदारिकी, अदाखिणः खलु भर्ता ।

प्रज्ञा—इहा ! मा भैवन्, सदाखिण एव आर्यपुत्रः यः इदानीमपि आर्याया वासवदत्ताया गुणान् खरति ।

congratulations with the following significant words :

मिथ्योत्पादय युद्धे च शास्त्रदृष्टे च मन्त्रिते ।

भवद्वयनेः खलु वयं मञ्जमानाः समुत्सृताः ।

## XII. The story of Udayana previous to his career narrated in S. V.

In the land of Vatsas, with Kauśambi as its capital, there reigned a king named शतानीक sprung from the race of the Pandavas. His son was सहस्रानीक whose queen was named सगावती । In course of time she became *enciente* and, as a दोहद, desired to bathe in a tank of blood. The king, in order to satisfy her queer desire, prepared a tank filled with lac-dye ( लक्ष्मक ). The queen bathed in it and looked red, was pounced upon and carried off to Udayachala by a big bird who mistook her for a piece of raw flesh. After discovering that she was not that, it left her on that mountain whence she was conducted by sage Jamadagni to his hermitage. There the queen gave birth to a son who, on account of his association with Udayachala, was named Udayana. The mother put her own bracelet, marked with the name of सहस्रानीक, on the wrist of her dear son ( Udayana ). Udayana grew up gradually and once roaming about met with a Śābara who had captured a snake. He got the snake released in exchange for his bracelet. The snake who was no other than Vasunemi, the elder brother of Vasuki, in gratitude, presented him with certain valuable things—

( i ) a lute named चोषवती ;

( ii ) the art of weaving unfading ( अक्षय ) garlands ( माला ) ; and ( iii ) the art of adorning the forehead with unfading marks ( तिलक ).

Meanwhile, the Śābara, attempting to sell the bracelet in the market, was caught by the royal people and was

produced before the king. The king getting the clue from him traced out the queen together with Udayana. Sometime after, the king made over the charge of the kingdom to Udayana and started on महाप्रस्थान ।

Udayana, during the first year of his reign, attended to his duties with care. But soon after, he became addicted to capturing elephants with the help of the fascinating lute वीणवती and left the kingdom practically to the charge of his ministers and advisers—Yaugandharayana, Rumanwat and Vasantaka. At this time, Pradyota (alias Mahasena), king of Ujjayini became invincible being presented with a sword by goddess वरुणी and earned the epithet वरुण (‘the fierce’). He married a Daitya-maiden named अश्वारवती who bore him two sons (जीपालक and पालक) of super-human strength. He held a feast in honour of Vasava (Indra) and, by his favour got a matchless daughter whom he named Vasavadatta.

Udayana and Vasavadatta were suitable matches to each other, but owing to rivalry between two kings—Udayana and Mahasena—a proposal of marriage was impossible, although both the parties, were willing to see the alliance brought about.

Udayana was fond of playing on his famous lute and became an adept in that art. Mahasena hit upon a device, viz. that of proposing to Udayana to Ujjayini and train his daughter in the art of lute-playing. Udayana rejected the offer contemptuously and asked him to send his daughter to him if he liked. Yaug., when he came to know of this disapproved of his thoughtless haughtiness and recounted the invincible character of Mahasena.

Mahasena, on receipt of Udayana's message, hit upon another plan. He knew Udayana's weakness in respect of elephants. He caused a very big wooden elephant to be made and filled its womb with soldiers. It was placed in the Vindhya forest adjoining U's kingdom. The unsuspecting scouts of U. carried the news of the huge elephant to their lord. He came out as usual, almost unguarded, and was taken captive. He was produced before Mahasena who received him with due respect. He then placed his daughter in charge of U. whom he requested to teach music. The teacher and the pupil became attached to each other and U. remained there and felt quite at home.

### XIII. The Story of S. V.

Udayana, the king of the Vatsa country, was reigning in Kausambi \* Being addicted to elephant hunting, &c. neglected his duties, and his kingdom was captured by a powerful enemy named. Aruni. Yaugandharayana, the chief minister of Udayana, realised the situation, and felt the necessity of entering into a matrimonial alliance with the king of Magadha with whose assistance he would be able to recover the lost kingdom. Seeing that Udayana was devotedly attached to his queen Vasavadatta and that the king of Magadha would not agree to give his daughter in marriage to one who was already with a wife, he, in consultation with the other ministers and queen V. contrived the following plan. He managed to take the king and the queen to Lavanaka ( लावणक ), a village adjacent to Magadha, on the plea of hunting. There,

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\* He belonged to the line of the Pándavas. Their ancient capital was Hastināpura which being washed by the Ganges, the capital was removed by निचवसुत्तौ कौशाणी ( modern Kosa, a village near Allahabad ).—विष्णुपञ्च, IV. 21.

once while the king was out a-hunting, he set up a huge conflagration and spread the report that Yaug. and the queen were burnt by the said fire. When the report reached the king he became restless with grief.

In the meantime Yaug. assumed a disguised form and accompanied by V. whom he gave out to be his sister, went to a penance-grove where Padmavati, the princess of Magadha, came to see her mother. There he managed to place V. under the name of Āvantikā in charge of Padmavati till the arrival of her husband who as he said, was living abroad. V. recounted the various qualities of Udayana to Padmavati who became gradually devoted to Udayana. The marriage was proposed by her brother Darśaka, and Udayana was persuaded to accept the proposal. The marriage was performed at Rajagriha, the capital of Magadha. V. all along hid herself from the eyes of U. and P. also saw to that in consideration of V.'s high lineage which was apparent from her dealings. Padmavati was suffering from a head-ache and a bed was prepared for her in the 'Samudra-griha'. The king went there to see her but found the bed empty. He himself lay on that bed and was taking rest for sometime but fell asleep. In the meantime V. came there to wait upon P. and sat by the side of the king whom in the dim light within the grove she naturally mistook for P. When she realised her mistake she hurried to leave the place but not before raising up the king's arm which was hanging down from the bedstead. The king recognised the touch and half-asleep saw Vasavadatta as a vision. *This accounts for the title of the play.* After his sleep the king received the happy news from the people of Darśaka that his rival Ārūpi had been defeated by his general Rumanwan and was asked to

hurry up for completing the victory. He returned to his capital where a messenger carried congratulations from Mahāsena and his queen together with a portrait of their beloved and departed daughter Vāsavadatta, from which he was asked to have some consolation. Padmavati told the king that there was a striking similarity between the portrait and the figure of Avantika. In the meantime Yaugandharayana made his appearance and explained everything to the utter joy and wonder of all present.

#### XIV. A SUMMARY OF THE DRAMA.

##### Act I.

**Scene.**—A Path in a hermitage near Rajagriha.

Yaug. and Vāsavadatta having left Lavānaka come to a hermitage near Rajagriha in Magadha. Princess Padmavati, too, with her retinue, comes there to see her mother and there she proclaims that she wishes to fulfil the desires of the hermits there. Yaug. catches hold of the opportunity and, passing off V. as his sister, begs to place her in the care of the princess. A Brahmacharin comes there from Lavānak and narrates the sad plight of Udayana at the loss of V. who as well as Yaug. says the Brahmacharin, was burnt to death in a conflagration. Yaug. takes leave of P. and all retire as it is evening.

##### Act II.

**Scene.**—Palace-garden at Rajagriha.

Both P. and V. (now called Avantika) are playing with a ball in the garden. A maid appears there and says that P. is going to be the daughter-in-law of Mahāsena, but that she herself likes to be wedded to U. of whom she has heard much. Just then the nurse comes in and announces the betrothal of P. to U. who is already



at Magadha. V., in spite of her mental strength, gives way to momentary weakness but holds on on being assured that U. has not taken the initiative in the matter. Another maid comes in and informs them that the wedding is going to take place that very day.

### Act III.

Scene.—Palace-garden ( Same as in Act II ).

A'vantikā, while alone in the pleasure garden, bewails her lot. A maid appears and asks her to weave garlands for the newly married princess. Another maid comes in and asks her to be quick. A'vantikā hands over to her the garlands and goes away to soothe her mental agony in sleep.

### Act IV.

Scene.—( i ) A part of the palace.

( ii ) Palace garden.

[ *Interlude* ;—After the performance of the marriage, U. and his party are staying in the place in ease and comfort. ]

P. and A'vantikā with a maid enter and take their seats in the garden. They begin to talk about U. At this time U. and his friend, Vasantakā, come to the same place. The ladies, out of consideration for A'vantikā avoid their sight and enter the Mādhavī-bower wherefrom later on, they chance to overhear the conversation of U. and his friend for an expression of his relative love for the queens ( P. and V. ). U. is compelled to give out that in spite of the many special charms of P. he is not able to shake off his sweet but sad memory of V. This soothes V. and P., too, appreciates the king's sincerity of love. U.'s

eyes are filled with tears in memory of V., and Vasant. goes out to fetch water for him. V. slips away and P. proceeds to Ud. Vasant. comes with water and gets embarrassed at the sight of P. He, and, at his instance, Ud. explain away the tears as being due to the pollen of Kasa flowers. The ready-witted Vasant., however, avoids a more delicate position by asking Ud. to prepare himself for a state reception in the court of Darsaka.

### Act V.

Scene—( 1 ) A part of the harem.

( 11 ) “Samudra-griha” in the palace garden.

[ *Interlude* : P. gets a head-ache. A maid comes in search of Vasant. and, on finding him, asks him to inform the king of P.'s illness ].

Ud., accompanied by Vasant., goes immediately to ‘Samudragriha’ where P. is reported to be lying. Not finding her they await her arrival there. Ud. rests on the bed intended for P. and gradually falls asleep. Vasant. leaves Ud. alone. In the meantime V. comes in and, in dim light mistaking the sleeping King for P., lies down by his side. The king in his sleep mutters the name of V. and a conversation is held between V. and the dreaming king. At last, when V. is going away, the disconsolate king who is awakened by her touch, tries to rush out in search of her. Vasant. tries to persuade him that it is all a dream or an illusion. In the meantime, the chamberlain appears and informs the king of the arrival of his minister, Rumanwan, with a huge army for the overthrow of Aruni ( his adversary ), and the king gets up at once with a view to join Rumanwan in his march against his enemy.

## Act VI.

Scene—( 1 ) Palace-gate at Kaus'ámbi.

( 11 ) Palace at Kaus'ámbi.

[ *Interlude* :—The Vatsa kingdom has been recovered. The king hears the tune of his ( lost ) lute and gets hold of it and becomes all the more restless over the disappearance of its constant player ( Vasavadatta ). The chamberlain and the old nurse of V. have come from Ujjayini and are seeking interview with the king. The portress explains to them the present condition of the king and asks them to wait. On being informed that their mission, too, will be conducive to his consolation their arrival is announced to the king. ]

Preliminary to their reception, Pad. is sent for. She arrives, and the chamberlain and the nurse also are conducted in. They hand over to the king a picture-board containing the figures of Ud. and V. with which the ceremony of their marriage had been performed after their elopement. The figure of V., they suggest, will lessen his grief. P. tells the king that she notices a striking resemblance between the figure of V. and that of Avantika. Ávantiká is sent for. In the meantime, Yaug. in disguise comes and wants to take back his sister ( Avantika ). All are surprised till everything is explained by Yaug. All are re-united and become happy.

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## The five acts of the drama.

A Sanskrit drama ( नाटक ) consists of 5 acts or stages in the development of the plot. ( 'नाटकं ख्यातं स्यात् पञ्चसन्धि समन्वितम्' ) । They are—'मुखं प्रतिमुखं गर्भो विमर्श उपसङ्गतिः' [—सा. द.] In the मुखसन्धि, a fact is introduced on which depends the subsequent development of the plot ; this सन्धि contains the बीज of the drama. 'यत्र बीजसमुत्पत्तिर्नार्थरससम्भवा । आरम्भेण समायुक्ता तन्मुखं परिकीर्तिताम्' ॥ [ सा. द. ]. In the स्वप्ननाटक, the incidents of the first Act form the मुखसन्धि, where queen Vasavadatta is placed as a ward under the care of Padmavati. We get the बीज in the following words of Yaugandharayana,—"भोः अहम् अयौ" as, after Padmavati's declaration 'कस्याय किं दीयताम्', the words of Yaug. point out the fact on which the subject-matter of the play depends. 'अल्पमात्रं समुद्दिष्टं बहुधा यद्विचर्यते । फलस्य प्रथमो हेतुर्बीजं तदभिधीयते ॥' [ सा. द. ].

In the प्रतिमुख-सन्धि the facts of मुखसन्धि get further development and tend to the achievement of the main object of the plot.

“फलप्रधानोपायस्य मुखसन्धिविशिनः ।

अत्यालस्य इवोद्भेदो यत्र प्रविमुखश्च तत् ॥” [ सा. द. ]

The incidents of Acts II, III and IV form the प्रतिमुखसन्धि of this drama, where Vasavadatta is an amiable companion of Padmavati ; the latter is married to Udayana, and there are circumstances that help to bring the नायक and नायिका together.

Then comes the गर्भ-सन्धि where the main object of the plot is apparently achieved in consequence of a series of favourable and unfavourable circumstances :—

‘फलप्रधानोपायस्य प्रागुज्ज्वलस्य किञ्चन ।

गर्भो यत्र समुद्भेदो हासान्धेषणवान् मुहुः ॥’ [ सा. द. ].

Here we see the नायक and नायिका united together for the time being in the समुद्रगच्छ where the King in his sleep talks to

Vasavadatta, is physically touched by her and wakes up and cries to follow her with the words “वासवदत्ते तिष्ठ तिष्ठ ।” Here ends the गर्भसन्धि । The विनर्शसन्धि commences with the king's vain effort of following Vasavadatta while she was going out in haste from the समुद्रगृह—

‘निष्क्रामन् सन्धुमिवाह’ शरपक्षेय ताडितः ।

ततो व्यक्तं न जानामि भृत्यार्थोऽयं मनोरथः ॥’

In the विनर्शसन्धि a sudden change in the course of events takes place and frustrates the immediate achievement of the final object of the play.

‘यत्र मुख्यफलोपाय उद्दिष्टो गर्भतोऽधिकः ।

शपाद्यैः सान्तरायैश्च स विनर्श इति क्लृप्तः ॥’ [ सा. द. ]

The विनर्शसन्धि generally describes the विरह of the नायक and नायिका and here the poet finds full scope for his skill and power of imagination. In the स्वप्ननाटक the विनर्शसन्धि extends up to the presentation of Vasavadatta's portrait to Udayana—‘एषा चित्तफलका तव सन्धासं पेसिदा । एदं पेक्षित्वा शिष्यदो ह्येहि’ in Act VI. [ Slokas 1, 2 and 3 of Act VI are fine descriptions of the King's विरह ] ।

Then comes the निर्वहणसन्धि or उपसंहृति । Here the obstacles to the achievement of the final object are removed and a happy conclusion is brought about.

बीजवन्तो सुखाद्यर्था विप्रकीर्णा यथायथम् ।

एकार्थसुपुनीयन्ते यत्र निर्वहणं हि तत् ।’ [ सा. द. ].

The निर्वहणसन्धि ends with the भरतकाव्य । In the स्वप्ननाटक, this सन्धि commences with Padmasavati's looking at the portrait of Vasavadatta.—‘ह’ । अदिसदिसी खु इयं अय्याए आवन्दिआए in Act VI. The happy conclusion required is described in the following remarks of the king—

‘अये ! अली बीजभरायका, इयं महासिन्धुनी !’

## Elements of PRAKRITA

One of the peculiar features of the Sanskrit Drama that strikes even a casual observer is the distribution of dialects amongst the characters.

The hero and higher characters speak in classical Sanskrit, while female and other minor characters speak in the different Prakrita dialects. "Sanskrit is a high language,.....says Dr. Winternitz. ".....in contradistinction to Prakrita ( original, natural, ordinary ) which signifies the common language of the people."

### Derivation of the word Prakrita.

Different derivations have been suggested by different authorities :—

- (1) प्रकृतिः संज्ञातम् ; तत् आगतं तत्र भव' वा प्राकृतम् ।—हेनचन्द्र 8, I. I.
- (2) 'प्रकृत्या' स्वभावेन सिद्धम् इति प्राकृतम् ।
- (3) प्राकृतजनानां भाषा प्राकृतम् ।

### Divisions of Prakrita.

The oldest Prakrita grammar which we possess (that of Vararuchi called प्राकृत-प्रकाश ), enumerates four varieties of Prakrita, viz, ( 1 ) माहाराष्ट्री, ( 2 ) शौरसेनी. ( 3 ) मगधी, ( 4 ) पैशाची । Later authorities add many more to the list. [ शरसेन is another name of मगधी ] ।

But there are *two main* varieties of Prakrita. One includes the Sauraseni and the so-called Maharashtri, which are said to be the prose and poetic phases of the

same variety. The other is the *Magadhī*. Barring a few variations, *शौरसेनी* is nearest to classical Sanskrit. In *Markandeya's Prākṛita Sarvaswa* we find a detailed description of the *शौरसेनी*. But while discoursing on the different varieties of *Prākṛita*, grammarians generally make *माहाराष्ट्री* the basis of their discussions.

The ancient *उद्भक्त्या* of *गुणव्य* is supposed to have been written in the *Paisācī* dialect, (*भूतभाषासयौ प्राहुरदभुतार्था उद्भक्त्याम्*).

### Dramatic Prakrita.

( 1 ) <i>Maharashtrī</i>	Main Prakrits, having some minor varieties
( 2 ) <i>Sauraseni</i>	
( 3 ) <i>Magadhī</i>	

( 1 ) *Maharashtrī*—This is the *Prākṛita par excellence* (*'प्रकृतं प्राकृतं विदुः'—दण्डी*). Old authorities speak in high terms of this form of *Prākṛita*. Grammarians have devoted chapters to this particular dialect. *Kavyas* like the famous *Saptasatī* and *Setubandha* are written in this dialect. But *so far as dramas are concerned*, this is used only *in verses and songs*, the rest of the drama being in other dialects. Phonetic decays ( such as च in place of क, ग, घ, etc. ) are very prominent in this variety. This variety is conspicuous by its absence in *Bhāsa's* works. In the *Sakuntala* the *Prākṛita* verses are generally in *Maharashtrī*.

( 2 ) *Sauraseni*—This *Prākṛita* is nearest to classical Sanskrit. In dramas this is used *in prose*. It is chiefly spoken by high-born women. This is the only *Prākṛita dialect* in the *Swapna-Vasavadatta* and the *Pratima* in

which Prakṛit has been employed only in prose. In dramas Sauraseni is the preponderating dialect.

( 3 ) Magadhī—Persons of the lower classes speak Magadhī in the dramas. This dialect is also absent in Swa.Va. and the Pratimā. In the Sakuntalā, the fisherman and the police-men speak in Magadhī ( Sak. VI. प्रवेशक )

Some general rules for the Prakrits.

1. Vowels. Prakrit retains all the Sanskrit vowels, except ऋ ए and औ । ( 1 ) रि for ऋ—ऋद्धि=रिद्धि, ( 2 ) इ—ऋषि=इषि, ऊपण=किषिण, सट्ठ=सदिसं, इदयं=हिषयं, इदं=दिदं । ( 3 ) उ—निधत्त=निडुध, पुच्छति=पुच्छदि, संवत्ता=संवुत्ता । ऐ and औ are generally replaced by ए and ओ respectively ; e. g. कौमुदी=कोमुई । तैल=तेल, खैरं=खैर, औषधं=ओसह ।
2. Consonants.—They are almost common with Sanskrit except some which are not to be found in some dialects.
  - (i) विसर्ग is not used in Prakrit and is replaced by औ; e. g. देवः=देवो । सः राजा=सो राजा ।
  - (ii) न is represented by ण ( except in पागधी ) ; e. g. नरः=णरो ; सुखेन=सुखेण ; इदं तावत् किं नाम.=इमं दाव किं नाम ; को नाम...जानाति=को नाम...जाणादि ; सज्जनं=सजणं ।
  - (iii) य becomes जः ( except in पागधी ) ; e. g. यथा=जथा, यदि=जदि, यथा=जह, यावत्=जाव, युज्यते=जुज्जह । In Sauraseni य becomes ज, आर्य becomes जज्ज, but in Bhasa अय्य is the common form. भार्य्या should be भज्जा, but in Bhasa भय्या is met with. शय्या should be सज्जा or सैज्जा but we find सय्या, स्य्यं=सुय्य । This is sanctioned by



some grammarians ; cf. अय्यउत्त, but in Śāk. we have अय्यउत्त ।

(iv) श and ष become स ( but in मागधी only श ) ; e. g. शोभते = सोहदि, शीष' = सोसह', अशेष = असेस, केशेषु = केसेसु, but in Mg. केशेष ॥ दोषः = दीसो, प्रविश = पविस, एषः भणति = एसो भणादि एन्य' = सुष', कुशलौ = कुसलौ, शर = सर, शय्या = संय्या ।

(v) After a vowel, क, ग, च, ज, त, द, प, व are generally dropped ; e. g. लोक = लोच, नगर = नचर, नगरी = नचरी, प्रचुर = पचुर, रसातल = रसाचल, गतिः = गइ, अचिरेण = अइरेण, आगन्तुकैर्न = आचन्तुएण, भोजनं = भोचण', भगिनी = भइनी, रिपुः = रिऊ, विबुधः = विउधो ।

(vi) ख, च, थ, छ, फ and भ between vowels are generally reduced to ह, e. g. मेघ - मेह, सखी - सही, वध् - वह, साध् - साह, सफल' - सइल' ; eto. शेफालिका - सेहलिषा, सखीजन - सहीजन, भवतु - होतु, साधवो = माहवो, अधिक' - अहिय', कथ' - कह', मुखिण - मुइण, शोभते - सोहदि, मधुरा - मइरा ।

N. B. In Saurasēni थ is generally replaced by च, e. g. अतिथि ( अदिहि ) - अदिधि, कथयतु - कधेदु ।

*Remarks.*—त is generally changed into द in Saurasēni ( instead of being dropped as in Maharashtra. ) Thus, गच्छदि instead of गच्छइ । Cf. वासवदत्ता नै बहुमदा ( = बहुमता ), अभिजातं - अभिजादं, मन्त्रितं = मन्त्रिदं, तिष्ठतु - चिह्दु ।

(vii) प, when *not elided*, becomes व, उपसर्पामि - उवसप्पामि, विह्वः - विह्वो, मच्छपस्य - मच्छवस्स, रूप' - रूव', चाप - चाव, पर' - वर' । व and व are often promiscuously used. Acc. to हिनचन्द्र व becomes व, "वो वः". under certain conditions Both व & व are seen in dramatic Prakrit.

(viii) ट and ठ become ड and ढ respectively ; e. g. पट - पड, कुटिल - कुडिल, पठन - पडण ।

(ix) Dentals ( दन्त्यवर्ग' ) are often palatalised ( ताण्य ) and sometimes cerebralised ( सूत्र्य ) । तिष्ठति - चिह्दि

or चिह्न, अतुतिष्ठतु - अणुचिह्न, अप्रत्यक्ष - अप्यक्ष, सत्य - सच्च, श्रुत्य - शिञ्च, or शञ्च, प्रथम - पठम or पुठम, निध्यायसि - निज्भायसि, अद्य - अज्ज, पतितेज - पडिदेज, कटुक - कटुच । अत्यन्त - अज्जन्त, वर्धते - वड्ठइ, अपराधा - अवराज्भा, निपथ्य - येवच्छ, अत्याहित - अजाहिद ।

- (x) र sometimes becomes ल in S' and M., e. g. सुखर - सुखल, दरिद्र - दलिह् ; but in Magadhi र always becomes ल.

### 3. Conjunct consonants.

- (i) At the beginning of a word only a single consonant is allowed to remain ; प्रथम - पणाम, क्रम - कम ।  
[ There are a few exceptions, e. g. खान - ण्खान ],
- (ii) In the middle of a word no group can exceed two consonants ; ण्ण = ण्ण ; e. g. तीष्ण = तिक्खो, also तिष्णो ।
- (iii) Assimilation is a very common feature in Prakrita ; e. g. युक्त = जुत्त, खड्ग = खग्ग, उत्पल = उत्पल ।

N. B. "The general rule is that between equals (re: position of the letter in a वर्ग) the second prevails ; between unequals the stronger prevails."—Woolner ; e. g. क् + त् = त्, e. g. युक्त = जुत्त, उत्त = उत्त ; ग् + ध् = ध्, दुग्ध = दुद्ध, सुप्त = सुत्त, लुब्धया = लुद्धाए ।

- (iv) झ becomes ञ्, e. g. जनमिञ्च = जनमिञ्च, यज्ञ = जञ्च, राज्ञा = रञ्चा । But in Bhasa we have generally ज्ञ for ञ् । [ This is an evidence of antiquity ]. राज्ञा = रज्जा, विज्ञान = विज्जाण, ज्ञाति = जादि, ज्ञात = जज्जा, but प्रतिज्ञा = पडिञ्चा । But ज्ञ/ञा is an exception ; e. g. जाज्ञति—जायति । जाज्ञापयति = जायवेदि ।

N. B. ज्ञ = ज्ञ (in Bhasa) ज्ञा = जज्जा, ज्ञ् = सुज्ज ; सुञ् is also met with.

ल and ख become ल्, e. g. हल = हल्, हली = हली, अलि = अल्, अवस्था = अवल्था ।

क् becomes क्, e. g. पुष्कर = पोक्कर ।

ट and ठ become ड ; e. g. डटि = दिडि, सुट् = सुड्, सनुट = संनुड, दिष्ठा = दिडिष्ठा, डटम् = दिडम् ।

ट and ढ become प्फ ; e. g. पुप्फ = पुक्फ, निष्फल = निप्फल ।

श becomes स preceded by अनुस्वार, e. g. आदर्शकः = आदंसञ्चो ।

च becomes (i) छ ; e. g. अचि = अच्छी, (also अचिड) ; लक्ष्मी = लच्छी ।

(ii) कव, e. g. दक्षिण = दक्खिण, प्रेक्षस्व = पेक्ख, नक्षत्रं = णक्खत्तं, अदाक्षिण्यः = अदक्खिञ्ज्ओ, वृक्ष = वक्ख, (also वक्ख) ।

त्र becomes ण्ह, —प्रत्र = पण्ह

ण ,, ण्ह - उण = उण्ह ; तूष्णीक = तुण्ह्णीक

ख ,, ण्ह - खान = ण्ह्खान ; आयति = ण्ह्खति

क्ष ,, क्व - तीक्ष्ण = तिवक्ख

श्म, ष, क्ष, झ becomes म्ह । कश्मीर = कम्हौर, वीथ = गिम्ह, विखर = विम्हण, ब्राह्मण = बम्हण ।

N. B. च्ह and म्ह are generally misprinted as ह्ण and ञ respectively in extant editions.

A vowel followed by a conjunct consonant must be short.

ईश्वरः = ईश्वरो, शून्यं = सुण्यं, दीर्घं = दिग्घं, शीघ्रं = सिग्घं ।

Conjunct consonants are either assimilated, or separated by the insertion of a vowel, known as खरभक्ति, when one of two consonants is a nasal or a semi-vowel ; e. g. सिग्घा = सिग्घिह्वा, खेडिन = सिग्घेडिण, पूर्वः = पुर्वो, खेहः = सिग्घेहो, अरति = सुमरदि, पण = पदुम, पञ्चमः = पद्मावती = पदुमावदी, पद्मिनिक्का = पदुमिणिक्का, खग्र = सिग्घिण, वर्षा = वरिष्वा, हर्ष = हरिष ।

N. B. The vowel inserted is generally इ or उ but sometimes अ । रत्र = रदण, रषण ।

#### 4. शब्दरूप & धातुरूप

पुं श्वा बहु—आ ( e. g. इवान् = इक्का ) ; later—ए ( e. g. इक्खे ) । ली

१ मा २या बहु—आदि ; later—आदि (or आदि), e. g. बहुवचनानि राजकुलानि = बहुवचनानि राजकुलानि (Pratima) ; शिरीषकुलानि = शिरिषकुलानि (Sak.).

In प्राकृत, the plural is used for the dual number, इति is used for इति । इति is met with only in the singular of अकारान्त bases in माहाराष्ट्री । The same form is used for the singular form of २या, इति and ३मी in fem.

The following examples will explain some of the striking mutations :—

वेदिकया = वेदिआए, इष्टा = दिष्टि, अस्माभिः = अस्मिहिं (or without अनुस्वार) इच्छेभ्यः = इच्छाहिंतो or इच्छासुंतो, पुत्रकस्य = पुत्रकस्य, गुरोः = गुरुषो, पौरवाणां = पौरवाणं, इच्छे = इच्छे or इच्छन्ति, अस्मिन् = इमस्मिन्, अस्यां = इमाए (also इमस्मिन्) ।

The masculine and neuter are often confused with each other ; e. g. इमे तनूवहा (Pratima) ; इदं वृत्तं (Sak.).

In conjugation also the dual is replaced by the plural and the आत्मनेपद by परस्मैपद ; e. g. वीजयतः = वीजयन्ति, इसावः = इसामो or इसम्ह, त्वरताम् = त्वरदु, शोभते = सोहदि ।

## 5. तद्धितः.

(i) In place of मनुप्—आलु, आल, मन्त, वन्त, &c., are added inconsonance with usage. धनवान् = धनवन्तो, गुणवान् = गुणवन्तो, etc.

(ii) ता = दा, e. g. मृदता = मृददा, त्व = तत्त, पौनत्व = पौनत्तत्त ।

(iii) In the sense of परिमाण we get इव । एतावत् = एतस्मिन्, कियत् = कियस्मिन् ।

(iv) केरक is a प्रत्यय in the sense of 'relating to'. परकीयः = परकीरयो ।

## 6. \*Archaisms in Bhasa

1. अम्हाय (Skt. अस्माकम्) in Bhasa. This is not sanctioned by grammar, nor found in dramas hitherto known.

Also अम्हायं which is the usual form.

2. ख—(Sanskrit खलु) । Written almost throughout without

the doubling of the initial (क्क्). After short vowels and after ए and ओ grammar requires क्क्, after long vowels and अनुस्वार—क्क् ।

3. तव—(Skt. तव) । Acc. to grammarians and later dramas तुम्ह (तुह) and not तव is proper to Sauraseni.
4. तुवं—(Skt. त्वम्) । तुम् is found in later dramas and occurs sporadically in Bhasa also.
5. वच्, वयं (Skt. वयं) The form proper to Sauraseni is वम्ह । वरहपि and माकण्डेय permit the use of वच् in Sauraseni. मातृप्रकाश 12-15.
6. कत्तात्=कित्त । Later form—कोस ।
7. करिच्—Skt. कृत्वा । Later form is कदुच् ; गच्छिच्=गत्वा, later form गदुच् ।
8. आन is unusual in later Prakrit.
9. स्त्री ॐनी १व—आचं ; later आए ।

N. B. Some of these forms are met with in the dramas of Aswaghosha.

#### 7. Avyayas (अव्ययः).

विच्—इव ; also व्य, व=इव । वि=अपि after अनुस्वार=पि । वि शान =अपि शान । तुवं पि=त्वम् अपि, नं पि=नानपि । ति. ति=इति ; सिक्खिस्सामि ति=शिक्षिष्ये इति । रोदिदि ति=रोदिति इति । वत्तामि ति=वत्ते इति । The form ति occurs only after अनुस्वार । But this is not followed by Bhasa. जेव=एव । If अनुस्वार or वा, ई, ऊ precedes, we find the form जेव, otherwise ज्जेव ।

[ Here Woolner adds the following note ; "Sauraseni जेव, जेव्व (=एव), ज्जेव्व after a short vowel ; e. g. चञ्जस्स ज्जेव्व चार्यस्स एव. एव्वं वत्तु काना, =एवं वत्तु काना, यदि एव्वं होदु ।" [ These peculiarities noted by Woolner are not found in Bhasa and एव्व is always found in place of एव in Bhasa]. 'च=च ;

\*For details. see American Oriental Journal XL. PP.

after अनुस्वार, च remains. अहं च = अहं च, एसा च = एसा च, अचं च =, अयं च । खलु ; इ (after चा and अनुस्वार-खु) = खलु । खु is almost always found in Bhasa. धञ्खा खु = धन्या खलु ; अलिखं खु = अलीकं खलु ; सो खु = स खलु ; य इ = न खलु । सा खलु = साइ ॥ दाणिं also इदाणिं = इदानीं । तदाणिं = तदानीं, जाव = यावत्, दाव = तावत्, कहिं = क, कुव , एत्य = अत । अथवा = अहवा, [आदु is a special form meaning अथवा] . एव् विन्न = एवम् इव, तत्र = तर्हि ।

## 8. Participles

1. Present. अन् and माण are used e. g. गच्छन् गच्छन्तो. गच्छमाणो ।
2. Future. खन्तो and खमाण ,, ,, पुच्छिस्सन्तो, पुच्छिस्समाणो ।
3. Past. ओ or दो ,, ,, पुच्छिदो (S'), पुच्छिओ (M).  
दत्तः = दिशो ( specially formed )

## 9. Infinitives

तुम् becomes दुम् in S'. Mg., and उम् in M. e. g. = गन्तुम् = गमिदुम्, and गच्छिउम्, also गमिदुम् । सोदुं = श्रोतुं ।

## 10. Gerund

In the sense of क्ता—इत्त, तूत्त, दूत्त and ऊत्त are found. S'.—पुच्छित्त, M.—पुच्छिऊत्त । S' and Mg. have कदुत्त = कृत्वा, गदुत्त = गत्वा (also गच्छित्त), आअच्छित्त, also करित्त = कृत्वा, विदित्त = स्थित्वा, सुणित्त = श्रुत्वा ।

## 11. Gerundives

- (a) From तत्त; e. g. पुच्छिदत्त प्रष्टव्य ; कादत्त = कर्तव्य, also कत्तव्य ।
- (b) ,, अनौय, M. अणित्त ; S', Mg. अणौय ; e. g. करणौय, and ,, करणित्त । रमणित्त ( रमणौय ), सभणौय ( शयणौय ) ।
- (c) ,, य, e. g., कज्ज = कार्य ।

## 12. Causatives

This is formed, as in Skt., by the addition of अय (which becomes ए in Prakrit ) to the strong form of the root ; e. g. हासयति = हासिइ or हासिदि, सन्पादयामः = सन्पादिइ ।

After वा Sanskrit inserts प् ; पय becomes Pkr. वे ; निष्वावे दि निष्वापयति ; आचवेदि = आचपयति ।

### 13. Peculiarities of Ma'gadhi'.

- (i) श for स, e. g. भविष्यदि = भविष्यदि ( भविष्यति ) ।
- (ii) ल for र, e. g. चाबुदत्ते (चाबुदत्तः) ।
- (iii) य is the only form in place of य or ज ; e. g. यथा = जथा ( यथा ) ; शहये = सहजं ।

N. B. The Nom. Sing. of चकारान्त bases ends always in ए ।  
 शे हृते ( for हत्त ) = सो हृत्थो = सः हत्तः । शहजे किल ये विनिन्दिए ।  
 ( = सहज किल यं विनिन्दितं ) हके, हगे or चहके = चहम् ।

Otherwise the grammar closely follows शौरसेनी ।  
 Magadhi is absent in Swapna and Pratima. In S'ak., Act VI, (प्रवेशक.) Magadhi has been employed,

### 14. Pra'krits of Bha'sa.

Barring a few variations S'auraseni is the only Pra'krita that is generally met with in Bhasa. There are some archaisms here and there, which may have been due to errors of scribes or to some local influence. One difficulty with regard to the determination of the readings of Bhasa is the paucity of manuscripts. Some Pra'krita forms are found in the drama which are not sanctioned by Grammar. Such forms are found only in Bhasa's dramas and in those of Aswaghosha. ( See Intro. Sec. 6. )

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खप्रवासवदत्तम्





# स्वप्न-वासवदत्तम्

( VASA VADATTA IN A VISION )

DRAMATIS PERSONÆ

( नाट्योद्दिष्ट व्यक्तियोग )

MEN

उदयन—King of Vatsa.

वीगन्धरायण—Prime-Minister of Udayana.

वसन्तक—Jester ( वयस्य ) of Udayana.

—काञ्चुकीय—Chamberlain of Darśaka, king of Magadha.

रभ्य—Chamberlain of Mahāsena king of Mālava.

सम्भषक—A servant of Padmāvatī.

सूत्रधार ( the stage-manager ). Two guards of  
Padmāvatī. ब्रह्मचारी ( a student ).

WOMEN

वासवदत्ता—First wife of Udayana—daughter of Mahāsena,  
king of Mālava.

आर्वात्मिका—वासवदत्ता in disguise.

पद्मावती—Second wife of Udayana, sister of Darśaka,  
king of Magadha.

पद्मिनिका

मधुकरीका

} Maids attending on Padmāvatī.

विलया—Portress at the palace of Udayana.

वसुन्धरा—Nurse of Vāsavadattā.

Maid-servants in the Palace of Darśaka. A lady-  
hermit. Nurse of Padmāvatī.

## OTHERS

( not appearing on the stage. )

दर्शक—King of Magadha.

पुष्पकभद्र—A sooth-sayer.

महासेन—( or प्रद्योत )—King of Mālava.

रुमत्वान्—सेनापति of Udayana.

ब्रह्मदत्त—King of Kāmpilya.

आरुणि—An enemy of Udayana.

गोपालक }  
पालक } —Two sons of Mahāsena.

विरचिका—A lady-love of Udayana.

अवन्तिमुन्दरी—A Yaksha lady in the palace of Darśaka.

अम्बारवती—Queen of Mālava, the mother of Vāsavadatta.

The mother of Darśaka.

The wife of Darśaka.

—

( নান্দ্যন্তে ততঃ প্রবিশতি সূত্রধারঃ )

সূত্রধারঃ ।—

उदयनवेन्दुसवर्णावासवदत्तावली बलस्य त्वाम् ।

पद्मावतीर्णपूर्णौ वसन्तकम्बो भुजौ पाताम् ॥ १ ॥

एवमार्यमित्रान् विज्ञापयामि... । अये ! किन्तु खलु  
मयि विज्ञापनव्यये शब्द इव श्रूयते ? अह ! पश्यामि ।

Eng. Equiv. नान्दी—a benedictory verse. सूत्रधार—the stage-manager.

( नान्दीपाঠের পরক্ষণেই সূত্রধারের প্রবেশ )

[ *Just after the benediction enter the stage-manager* ]

Eng. Equiv. उदय-नवेन्दुसवर्ण—of the same colour with the rising new moon. आसवदत्तावली—( by which ladies are invigorated by the administration of wine, or, ) to which strength has been imparted by wine ; बल—Balarāma, [ पद्मावतीर्णपूर्ण—filled up with the appearance of beauty. [ पद्मा—goddess of beauty ]. वसन्तकम्ब—charming like spring.

Prose.—उदयनवेन्दुसवर्णौ आसवदत्तावली पद्मावतीर्णपूर्णौ वसन्तकम्बौ बलस्य भुजौ त्वा पाताम् । १ ।

Beng.—উদয়কালীন নূতনচন্দ্রের তুল্যবর্ণ, স্বরা ইহাতে প্রাপ্তবল, লক্ষ্মীর আবির্ভাবে (সৌন্দর্য্যে) পরিপূর্ণ, বসন্তের আশ্রয় কমনীয় বলরামের ভূজদ্বয় তোমাকে রক্ষা করুন ॥ ১ ॥

Eng.—May the arms of Balarāma, having the same colour as that of the rising new moon, highly invigorated by wine, possessed of the fulness of beauty and charming like spring, protect thee. I.

Eng. Equiv. आर्यमित्र—a respectable gentleman ; your honour. विज्ञापनव्यय—eager to make an announcement. : अह—( Beng. ওহো )—hallo ( interjection ).

( নেপথ্যে )

উৎসরহ উৎসরহ অয়্যা, উৎসরহ (ক) ।

সূত্রধার:—ভবতু, বিজ্ঞাতম্ ।

মৃত্যুমেরগধরাজস্য স্ত্রিম্বৈ: কন্যানুগামিभि: ।

বৃষ্টমুতসার্য্যতে সর্বস্তপোবনগতো জন: ॥ ২ ॥

ইতি স্থাপনা ।

( ক ) উৎসরত উৎসরত আর্থ্য: উত্শরত ।

Beng.—আমি ভয়মহোদয়গণকে এই জানাইতেছি....! আ: ! আমি জানাইতে বাগ্ন হওয়াযায়, একটি শব্দ শুনা যাইতেছে কেন ? আচ্ছা দেখি ।

Beng.—I beg to inform the learned gentlemen as follows.... Ah ! Why is it that something like a noise is being heard just as I am on the point of making the announcement. Well, I will see.

Beng.—( নেপথ্যে ) সরিয়া যান, সরিয়া যান । মহাশয়গণ, সরিয়া যান ।

Eng. ( *Behind the scenes* ). Away, away, gentlemen, away.

Eng. Equive. স্ত্রিম্ব—devoted ; loyal. অনুগামিন্—following behind. বৃষ্টম্—high-handedly. উত্শার্য্যতে—is being removed

Prose. মগধরাজস্য কন্যানুগামিभि: স্ত্রিম্বৈ: মৃত্যৈ: সর্ব: তপোবনগত: জন: বৃষ্টম্ উত্শার্য্যতে ॥ ২ ॥

Beng.—সূত্রধার !—ই, বুঝিতে পারিয়াছি । রাজপুত্রীর অনুগামী মগধরাজের অধুরক্ত ভৃত্যগণকর্তৃক তপোবনস্থিত সমস্ত লোক অসভ্য ভাবে উৎসারিত হইতেছে ॥ ২ ॥

স্থাপনা ।

Eng.—The stage-manager—Ah ! I understand. All the persons of the penance-grove are being removed [ from

[ দৃশ্যম্—রাজগৃহসমীপবর্তী তপোবনম্—Editor. ]

( প্রবিষ্ট )

মটৌ—উৎসরহ উৎসরহ অটয়া, উৎসরহ (ক) ।

( ততঃ প্রবিষ্টাঃ পরিব্রাজকবেশে যৌগন্ধরায়ণ আবলিকাভেদধারিণী বাসবদত্তা চ । )

যৌগন্ধরায়ণঃ—( কর্ণে দৃষ্ট্বা ) কথমিহাপুরাস্যতি ! কুতঃ,

(ক) উৎসরত উৎসরত আর্থাঃ, উৎসরত ।

the way ] in a high-handed manner by the loyal servants of the king of Magadha, who are escorting the Princess. 2.

( Exit )

## END OF THE PROLOGUE

## প্রথম অঙ্ক

( দৃশ্য—রাজগৃহসমীপবর্তী তপোবন—Editor. )

ভৃত্যদ্বয়—সরিয়া যান, সরিয়া যান । মহাশয়গণ, সরিয়া যান ।

( তদনন্তর পরিব্রাজকবেশধারী যৌগন্ধরায়ণ এবং অবাস্তিকা-বেশধারিণী ( অর্থাৎ অবস্তিদেশীয় নারীর বেশধারিণী ) বাসবদত্তার প্রবেশ )

## First Act.

[ Scene—A Penance-grove near Rājagriha—Editor ]

Two guards.—Away, away, gentlemen, away,

( Then enter Yaugandharayana in the guise of a hermit and Vasavadattā in the dress of a lady of Avantī ).

ধীরস্যাত্মমসংশ্রিতস্য বসতস্লুটস্য বন্যৈঃ ফলৈ-  
 মানাইস্য জনস্য বঙ্কলবতস্শ্রাসঃ সমুত্পাদ্যতি ।  
 উত্সিক্তো বিনয়াদপেতপুরুষৌ ভাগ্যৈশ্চলৈर्वিস্মিতঃ  
 কৌণ্ড্যং ভো নিম্ভূতং তপোবনমিদং গ্রামীকরোত্যাশ্রয়া ॥ ২ ॥

বাসবদত্তা—অর্থ, কী এসো উস্মারেডি (ক) ?

যোগেশ্বরায়ণঃ—ভবতি, যো ধর্মান্দাত্মানম্ উত্সারয়তি ।

(ক) আর্থ, ক এষ উত্সারয়তি ।

### Sloka 3

Eng. Equiv. ধীর=sober ; gentle. আশ্রমসংশ্রিত=resorting to the hermitage. মানাই=worthy of respect. বঙ্কলবত=clad in bark-garment. উত্সিক্ত=haughty. বিস্মিত=conceited. নিম্ভূত=peaceful. গ্রামীকরোতি=turns into a village (i. e. makes it full of bustle ).

Prose.—ধীরস্য আশ্রমসংশ্রিতস্য বসনঃ বন্যৈঃ ফলৈঃ স্লুটস্য মানাইস্য বঙ্কলবতঃ জনস্য দ্বাসঃ সমুত্পাদ্যতি । ভোঃ. কৌণ্ড্যম্ উত্সিক্তঃ চলৈঃ ভাগ্যৈঃ বিস্মিতঃ বিনয়াৎ অপেতপুরুষঃ নিম্ভূতম্ ইদং তপোবনম্ আশ্রয়া গ্রামীকরোতি ? ॥ ২ ॥

Beng.—যোগেশ্বরায়ণ । ( শ্রবণ করিয়া )—একি, এখানেও সমুৎসারণা ( অর্থাৎ তাড়াইয়া দেওয়া ) আছে ! কেন—

যাহারা ধীর, আশ্রম আশ্রয় করিয়া বাস করিতেছেন, বস্ত্র ফলে সন্তুষ্ট, যাহারা বঙ্কলধারী এবং মানাই, তাঁহাদের ভয় উৎপাদিত করা হইতেছে। হায়! দাঙ্কিক, চঞ্চল ভাগ্যেতে আত্মাভিমানী কে এই ছবিনীত ব্যক্তি, যে এরূপ শান্তিপূর্ণ তপোবনকে আদেশ প্রচারে গ্রাম করিয়া তুলিতেছে ? ॥ ৩ ॥

Eng. Yaugandharūyana. ( Listening ). How is it, that people are being driven aside even here ? Why,

"Terror is being created in persons, who are sober, resorting to the hermitage, living contented on wild fruits clad in bark-garments and [ therefore ] worthy of respect. Oh ! who is this haughty person, destitute of modesty and conceited on account of fickle fortune, that turns this peaceful penance-grove into a village ( full of bustle ) ? 3.

বাসবদত্তা—শ্রুত, ন হি एवं वक्तुकामा, अहं वि नाम  
उत्सरइदव्या होमि ति ( क ) ।

যোগেশ্বরায়ণঃ—भवति, एवमनिर्ज्ञातानि दैवतान्यवधूयन्ते ।

বাসবদত্তা—শ্রুত, তহ পরিস্রমো পরিখিৎ ন উৎপাদেদি,  
জহ অশ্রং পরিভবো ( ख ) ।

যোগেশ্বরায়ণঃ—ভুক্তাচ্ছিত্তন एष विषयोऽत्रभवत्या । नात्र  
चिन्ता कार्या । कुतः,

( क ) आर्थ, न हि एवं वक्तुकामा, अहम् अपि नाम उत्सारयितव्या भवामीति ।

( ख ) आर्थ, तथा परिश्रमः परिखितं न उत्पादयति, यथायं परिभवः ।

Eng. Equiv. अनिर्ज्ञात—unknown. दैवत—a divine being.  
अवधूयन्ते—are insulted. परिखिद—affliction ; pain परिभव—insult.

Beng. বাসবদত্তা—আর্থ, এ কে [ লোকদিগকে ] সরাইয়া দিতেছে ?

যোগ—ভক্তে, যে ধর্ম হইতে আত্মাকে সরাইয়া দিতেছে ।

বাসব—আর্থা, আমি ঠিক এরূপ বলিতে চাহি না । আমাকেও  
বিভাড়িত হইতে হইবে !

যোগ—ভক্তে, অজ্ঞাত দেবতারাও এইরূপ অপমানিত হইয়া থাকেন ।

বাসব—আর্থা, এই [ অপমান ] আমাকে যত ক্রেশ দিতেছে পরিশ্রম  
তত ক্রেশ দিতেছে না ।

Eng. Va'sava.—Sir, who is this that drives [ the people ]  
away ?

Yang—Madam, it is he who is driving away his own self  
from piety.

Va'sava—Sir, I do not mean just that ; [ but ] that I,  
too, shall be driven away !

Yang.—Madam, [ even ] unknown divine beings are thus  
insulted.

Va'sava—Sir, fatigue does not afflict me so much as this  
insult.



পূর্বং ত্বয়াপ্যভিমতং গতমেবমাসৌ-  
চক্ষাচয়ং গমিষ্যসি পুনর্বিজয়েন মর্তুঃ ।

কালক্রমেণ জগনঃ পরিবর্তমাণা  
চক্রারপঙ্ক্তিৰিব গচ্ছতি ভাগ্যপঙ্ক্তিঃ ॥ ৪ ॥

মটৌ—উৎসরহ ষটয়া, উৎসরহ ( ক ) ।

( ততঃ প্রবিশতি কাশুকীয়ঃ )

কাশুকীয়ঃ—সম্বাষক ! ন খলু ন খলুস্কারণা কার্যা । পশ্য,

( ক ) উৎসরত আখ্যাঃ, উৎসরত ।

#### Sloka 4

Eng. Equiv. সুকোজ্জ্বলিত—first enjoyed and then abandoned.  
'এব বিষয়ঃ—this thing. i.e. such prosperity. অভিমত—wished for.  
পরিবর্তমান—revolving. চক্রারপঙ্ক্তি—the set of the spokes of a  
wheel. ভাগ্যপঙ্ক্তি—a series of changes of lot.

Prose.—পূর্বং ত্বয়া অপি এবম্ অভিমতম্ গতম্ আসৌত্ । মর্তুঃ বিজয়েন পুনঃ  
[ এবং ] ত্বাচ্চ গমিষ্যসি । কালক্রমেণ জগনঃ ভাগ্যপঙ্ক্তিঃ চক্রারপঙ্ক্তিঃ ইব  
পরিবর্তমাণা [ সত্যী ] গচ্ছতি ॥ ৪ ॥

Beng. যোগ—ঐদৃশ সম্পদ আপনি পূর্বে ভোগ করিয়া পশ্চাৎ  
[ ত্যাগ ] ত্যাগ করিয়া আসিয়াছেন । এ বিষয়ে কোনও চিন্তা  
করিবেন না । যেহেতু—

আপনিও পূর্বে এইরূপ অভিমত ভাবে চলিয়াছেন ; স্বামীর বিজয়-  
লাভের পর পুনরায় [ এইরূপ ] প্রাচীনাভাবে চলিবেন । কালক্রমে জগতের  
ভাগ্যসমূহ চক্রের অর-পঙ্ক্তির দ্বারা আবর্তন করিয়া চলে ॥ ৪ ॥

Eng. Yang.—You enjoyed this thing (i.e. such prosperity)  
before and then renounced it. You should not trouble  
yourself this in matter. For,

Previously, you, too moved in this desirable manner  
and you will again, with the victory of your husband move  
in this exalted manner. With the movement of time,  
does the cycle of worldly fortunes revolve like the set of  
spokes of a wheel. 4.

পরিহরতু ভবান্ নৃপাপবাদং  
ন পৰুষমাত্মনবাসিষু প্রযোজ্যম্ ।  
নগর-পরিভবান্ বিমোক্তুমেতি  
বনমভিগম্য মনস্বিনো বসন্তি ॥ ৫ ॥

উমৌ—অথ ! তহ (ক) ।

( নিষ্কান্তৌ )

যৌগন্ধরায়ণঃ—হন্ত ! সবিজ্ঞানমস্য দর্শনম্ । বস্তে,  
উপসর্পাবস্তাবদেনম ।

( ক ) আর্থ্য, তথা ।

Eng Equiv. নৃপাপবাদ—blame on the part of the King.  
পৰুষ—harshness. নগরপরিভব—insults incidental to town-life.  
বিমোক্তুমেতি—to avoid.

সবিজ্ঞান—having a thorough understanding. দর্শন—  
appearance ; countenance.

Prose.—মবান্ নৃপাপবাদং পরিহরতু, আত্মনবাসিষু পৰুষং ন প্রযোজ্যম্  
মনস্বিনঃ নগরপরিভবান্ বিমোক্তুং বনমভিগম্য বসন্তি ॥৫ ॥

Beng.—ভৃত্যদ্বয়—সরিয়া যাও, সরিয়া যাও ।

( তদনন্তর কঞ্চুকীর প্রবেশ )

কঞ্চুকী—সম্ভবক, না না—উৎসারণা করিও না । দেখ—

রাজার উপর যাহাতে দোষ আসিতে পারে তাহা ত্যাগ করিবে ।  
আশ্রমবাসীদের প্রতি দুর্ব্যবহার করা উচিত নহে । এই মনস্বিগণ  
নগরের অপমানসমূহ হইতে নিষ্কৃতি পাইবার জন্ত বনে আসিয়া  
বাস করেন ॥ ৫ ॥

উভয়ে—মহাশয়, তাহাই হইবে । ( নিষ্কান্ত )

যোগ—বাঃ ! ইহাকে বেশ জ্ঞানী বলিয়া বোধ হইতেছে । বৎসে,  
আমরা ইহার কাছেই যাই ।

Eng—Guards—Away, Away.

( Then enter the Chamberlain )

Chamberlain—Sambhashaka, not indeed, not indeed  
should the people be driven away. See,

You should avoid bringing blame upon the King.  
Harshness should not be applied to the dwellers of a  
hermitage.

বাসবদত্তা—অয়্য, তহ ( ক ) !

যোগেশ্বরাযণঃ—( উপস্থিত্য ) ভোঃ ! কিংকর্তব্যমুত্তারণা ।

কাক্ক—কীয়ঃ—ভোস্তপস্বিন্ !

যোগেশ্বরাযণঃ—( আত্মগতম্ ) তপস্বিন্নিতি গুণবান্  
স্বলবয়মালোপঃ । অপরিচয়াক্ত ন শ্লিষ্যতি মে মনসি ।

( ক ) অর্থ, তথা ।

In order to avoid the insults incidental to town-life, these high-minded persons come to the forest and live [ there ] 5.

Both [ the guards ]—As you please, sir. ( *Exeunt* )

Yaug—Oh ! His look bespeaks wisdom. Dear Madam, let us approach him.

Eng. Equiv. কিঙ্কর্তব্য—done why ? গুণবান্—honourable.  
আলোপ—address. শ্লিষ্যতি—lit. clings to ; hence, becomes agreeable to.

বাসব—আর্ষ্য, তাহাই হউক ।

যোগ—( সমীপে যাইয়া )—মহাশয়, কিজন্ত এই উৎসারণা ?

কাক্ক—হে তপস্বিন্

যোগ—( আত্মগত )—তপস্বিন্ বলিয়া এই যে সম্বোধন, এটা বড়ই সম্মানের । কিন্তু, আমি ইহাতে অভ্যস্ত নহি বলিয়া, ইহা আমার মনে লাগিতেছে না ।

Eng.—Va'sava—As you please, sir.

Yaug.—( *Approaching* ). Well, why is this removal [ of persons ] ?

Chamberlain—O holy hermit.

Yaug—( *Aside* ) Honourable indeed is the form of address by the expression ' holy hermit.' But as I am not accustomed [ to it ], it is not relished by my mind.

काञ्चुकीयः—भोः ! श्रूयताम् । एषा खलु गुरुभिरभिहित-  
नामधेयस्यास्माकं महाराजदर्शकस्य भगिनो पद्मावती नाम ।  
सैषा नो महाराजमातरं महादेवौमाश्रमस्थामभिगम्य अनुज्ञाता  
तत्रभवत्या राजगृहमेव यास्यति । तद् अद्यास्मिन्नाश्रपदे  
वासोऽभिप्रेतोऽस्याः । तद् भवन्तः—

तीर्थोदकानि समिधः कुसुमानि दर्भान्  
स्वैरं वनादुपनयन्तु तपोधनानाम्\* ।

धर्मप्रिया नृपसुता न हि धर्मपीडा-  
मिच्छेत् तपस्विषु कुलव्रतमेतदस्याः ॥ ६ ॥

\*Some read तपोधनानि which does not give a good meaning तपोधनानाम् should be preferred also from the grammatical point of view—to be connected with उपनयन् ।

Eng. Equiv. नामधेय—name. अभिगम्य—having visited अनुज्ञात—  
permitted [ to leave ].

Prose. वनात् तीर्थोदकानि समिधः कुसुमानि दर्भान् स्वैरं तपोधनानाम्  
उपनयन्तु । धर्मप्रिया नृपसुता तपस्विषु धर्मपीडां न हि इच्छेत् । एतत् अस्याः कुलव्रतम् ।

Beng. काञ्चुकीयः—आपनि अवग कर्तन । शुकजनगण शिहार  
नाम बाबियाछेन दर्भक, आमादेर सेह महाराजेर इनि भगिनी, ईहार  
नाम पद्मावती । आमादेर महाराजेर माता महादेवी आश्रमे থাকেন  
ইনি ( অর্থাৎ পদ্माবতা ) তাঁহার সহিত দেখা করিয়া, তাঁহার নিকট  
হইতে বিদায় লইয়া রাজগৃহেই গমন করিবেন । তাই আজ ইনি এই  
আশ্রমে বাস করিতে ইচ্ছা করিয়াছেন । অতএব আপনারা,—

Eng. Chamberlain.—Please hear. This is Padmāvatī  
sister of our great king Darśaka who is called by that  
name by his superiors. She came to visit Mahādevī (the  
dowager queen), our great king's mother [ now ] living in  
the hermitage and with her permission she will return to  
Rājagriha. So, she wishes to halt today in this hermitage.  
So you—

### Sloka 6

Eng Equiv. समिध—sacrificial fuel. दर्म—Kus'a grass-  
खैरं—at will. कुलव्रत—a family vow.

যৌগন্ধরায়ণঃ—(স্বগতম্)—এবম্ । এষা সাং মগধরাজপুত্রী  
পদ্মাবতী নাম, যা পুষ্পকভদ্রাদিমিরাদেশিকৌরাদিষ্টা স্বামিনো  
দেবী ভবিষ্যতীতি । ততঃ,

প্রহৃষো বহুমানো বা সঙ্কল্যাৎপজায়তে ।

ভর্তৃদারামিলাষিত্বাদস্যাং মে মহতী স্নতা ॥ ৩ ॥

Beng.—অতএব আপনারা—

মুনিদিগের জন্ত বন হইতে স্বেচ্ছায় তীর্থজল, সমিধ, পুষ্প এবং কুশ  
আহরণ করুন । ধর্মপ্রিয়া রাজপুত্রী তপস্বিদিগের প্রতি ধর্মের ব্যাঘাত  
করিতে আদৌ ইচ্ছা করেন না, ইহা ইহার কুলব্রত ॥ ৬ ।

Eng.—So, you—

may collect from the forest, at your own will, holy  
water, fuel, flower and Kuśa-grass for the ascetics. This  
virtuous princess does not at all like the obstruction of  
religious duties of the hermits, this is her family.  
tradition. 6.

### Sloka 7.

Eng. Equiv. আদিষ্ট—*a sooth sayer*. আদিষ্ট—*predicted*,  
প্রহৃষ—*dislike*. বহুমান—*great regard*. সঙ্কল্য—*desire*. স্নতা—*affection*,

Beng.—যৌগন্ধরায়ণ ( স্বগত )—তাহাই বটে ; এই সেই মগধ-  
রাজপুত্রী পদ্মাবতী, যিনি [ আমার ] প্রভুর রাণী হইবেন বলিয়া পুষ্পক-  
ভদ্র প্রভৃতি গণকেরা ভবিষ্যদ্বাণী করিয়াছেন । সেইজন্য,

বিশেষ অথবা বিশেষভক্তি সঙ্কল্য হইতে জন্মে । আমি ইহাকে  
আমার প্রভুর পত্নীরূপে অভিলাষ করি বলিয়া ইহার প্রতি আমার বড়ই  
স্নতা হইতেছে ॥ ৭ ॥

Eng. Yang. (*Aside*). It is just so. This is that  
Padmāvati, the princess of Magadha, of whom it has been  
predicted by the sooth-sayers, Pushpaka-bhadra and  
others, that she will be the queen of my Lord. So—

Great dislike or regard springs from desire. I have  
got a feeling of great affection for her as I wish to have  
her as the consort of my Lord. 7.

বাসবদত্তা—( স্বগতম্ ) রাজদারিষ্যসি সুখিষ্য ভগ্নিষ্য-  
সিষ্যেহো বি মে এতয় সম্পজ্জহ ( ক ) ।

( ততঃ প্রবিশতি পদ্মাবতী সপরিবারা চেটী চ )

চেটী—এতু এতু ভগ্নিদারিষ্য, ইদং অসমপদং পবিসদু (খ) ।

( ততঃ প্রবিশত্যুপবিষ্টা তাপসী )

তাপসী—সাম্রদং রাজদারিষ্যে ( গ ) ।

বাসবদত্তা—( স্বগতম্ ) ইদং সা রাজদারিষ্য । অমিজনা-  
গুরুবং খু মে কুবং ( ঘ ) ।

পদ্মাবতী—অয়্যে, বন্দামি (ঙ) ।

(ক) রাজদারিক্যেতি কৃত্বা ভগ্নিনিকান্তে হ্যপি মে অত্র সংঘটি ।

(খ) এতু এতু ভগ্ন্য দারিকা, ইদম্ অসমপদং প্রবিশতু ।

(গ) স্বাগতং রাজদারিকায়াঃ ।

(ঘ) ইদং সা রাজদারিকা । অমিজনারূপং স্তনু অস্মা রূপম্ ।

(ঙ) আয়্যে বন্দে ।

Eng. Equiv. রাজদারিকা—princess. ভগ্নিনিকান্তে—sisterly affection. ভগ্ন্য দারিকা—the daughter of the master, i. e. the princess.

Beng. বাসবদত্তা ( স্বগত )—ইনি রাজকন্যা ইহা গুনিয়া ইহার প্রতি আমার ভগিনীস্নেহ হইতেছে ।

( তদনন্তর সপরিবারে পদ্মাবতী ও চেটীর প্রবেশ )

চেটী—আহ্নন, আহ্নন রাজকন্যা, এই আশ্রমে প্রবেশ করণ ।

( তদনন্তর উপবিষ্টা তাপসীর প্রবেশ )

তাপসী—রাজকন্যার শুভাগমন হউক ।

বাসবদত্তা ( স্বগত )—এই সেই রাজকন্যা । ইহার রূপও ঠিক ইহার উচ্চবংশের অঙ্গরূপ ।

পদ্মাবতী—আর্য্যো, প্রণাম করি ।

তাপসী—চিরজীবিনী হও । এস, বৎসে, এস । তপোবন ত অভিশির নিজেই গ্রহ ।

তাপসী—চিরং জীব। পবিস জাদে পবিস। তবোবণাণি  
নাম অদিহ্জিনস্স সগেহঁ (ক)।

পদ্মাবতী—ভোদু ভোদু। অয়্যে, বিস্সত্যম্হি\*। ইমিণা  
বহুমাণ বস্সণেণ অণুগগহ্হিদম্হি (খ)।

বাসবদত্তা—( স্বগতম্ ) ন হি রূবং এব্ব, বাস্মা বি-খু  
সে মধুরা (গ)।

\*Some read বিশ্বসিহ্হি। But cf. the expression उत्पাদित-  
विश्व later on ( page 16 )

(ক) চিরং জীব। প্রবিশ, জাতি, প্রবিশ। তপোবানানি নাম অতিথিজনস্স স্বগেহম্।

(খ) ভবতু, ভবতু। আর্য্য, বিশ্বস্তা। অনেন বহুমানবচনেন অনুগৃহীতোস্মি।

(গ) ন হি রূপসীব, বাক্স্ অপি সলু অস্মা মধুরা।

পদ্মাবতী—তাহাই বটে। তাহাই বটে। অংখ্যে, আমি নিশ্চিত  
হইয়াছি। আপনার এই সমাদরবাক্যে অনুগৃহীত হইলাম।

বাসব ( স্বগত )—ভুধু রূপ নহে, ইহার বাক্যও বাস্তবিত মধুর।

Eng. Vāsava. (*Aside*).—On hearing that she is a  
princess I feel a sisterly affection for her.

( *Then enter Padmāvati with her attendants and a maid-  
servant* )

Maid.—Please come, please enter into this, this  
hermitage.

( *Then enter a lady-hermit seated* )

Vāsava. (*Aside*).—This is the Princess. Her  
appearance is quite in keeping with her noble birth.

Lady-hermit.—Welcome, Princess.

Padmā.—I bow to you, madam.

Lady-hermit.—May you live long. Step in, step in,  
my child. Penance-groves are indeed the guest's own  
house.

Padmā.—Just so, madam. I feel re-assured. I have  
been favoured by these gracious words.

Vāsava. (*Aside*).—Not only her appearance but her  
speech also is indeed sweet.

তাপসো—ভদ্রে, ইমং দাব মদ্রসুহস্স মগ্নিগ্নিগ্ন কোচ্চি রাজা  
ণ বরৈদি (ক)।

চেটী—অস্থি রাজা পজৌদৌ ণাম উজ্জয়িনীপ। সৌ  
দারঅস্স কারণাদৌ দূদসম্মাদং করেদি (খ)।

বামবদত্তা (আত্মগতম্)—ভৌদু ভৌদু। এসা অ অস্তথীয়া  
দাণি সঁবুত্তা (গ)।

তাপসো—অহা খু ইঅং আদৌ ইমস্স বহুমাণস্স।  
উমঅগ্নি রাজউলাণি মহত্তরাণি ত্তি সুণোঅদি (ঘ)।

(ক) ভদ্রে, ইমাং তাবদ্র মদ্রসুহস্স মগ্নিগ্নিকা কচ্চি রাজা ন বরয়তি।

(খ) অস্থি রাজা প্রদ্যোতো নাম উজ্জয়িন্যাঃ। স দারাকস্য কারণাদ দূতসম্মাতং করোতি

(গ) মধুতু মধুতু। এষা চ আত্মায়া ইদানীং সঁবুত্তা।

(ঘ) অহা খলু ইয়মাক্ৰান্তিঃ অস্য বহুমানস্য। উমৈ রাজকুলে মহত্তরৈ ইতি শ্রুয়তে।

Beng বামবদত্তা—ভদ্রে, আমাদের এই ভদ্র রাজার ভগিনীকে  
কোনও রাজা বরণ ( অর্থাৎ বিবাহ করিবার প্রস্তাব ) করিতেছেন ?

চেটী—উজ্জয়িনীতে প্রচোতনামে রাজা আছেন, তিনি তাঁহার  
পুত্রের জন্য দূত পাঠাইতেছেন।

বামব—(স্বগত), তাহাই হউক, তাহাই হউক। ইনি তবে  
আমার আশ্বীষ্য হইলেন।

তাপসী—আহা! এই আকৃতি বাস্তবিক এই সম্মানের উপযুক্ত।  
শুনা যায়, উভয় রাজবংশই অতি উচ্চ।

Eng.—Lady hermit.—Dear child, has no prince  
proposed to marry this sister of our noble king ?

Maid.—There is the king of Ujjayini named Pradyota.  
He has been sending envoys in favour of his son.

Vāsava. ( Aside )—Very well, very well. And now  
she is my own.

Lady hermit,—Oh, this appearance is indeed worthy  
of this high honour. We hear, both the families are very  
high.



পদ্মাবতী—অতঃ, কিং দিষ্টো মুনিজনো অস্মাৎ অশ্রুগগীদুঃ  
অভিপ্রেতপদাশেষে তবসিসজনো অবনিমন্তীভদ্র দাব, কো কিং  
এতথ ইচ্ছতি স্তি (ক) ।

কাঞ্চুকোয়ঃ—যদমিমেতং ভবত্যা । ভো ভো আশ্রমবাসিন-  
স্তপস্বিনঃ ! শৃণবন্তু ভবন্তঃ । ইচ্ছাত্রভবতৌ মগধরাজপুত্রৌ  
অনেন বিস্বশ্বেণীতৃপাদিতবিস্বশ্বা ঘর্মার্থমর্থেনোপনিমন্তয়তি ।

কস্যার্থঃ কলশেন কো সৃগয়তে বাসো যথানিশ্চিতং

দাশ্চাং পারিতবান্ কিমিচ্ছতি পুনর্দেয় গুরোর্যদ ভবেত্ ।

(ক) আর্থ, কিং দৃষ্টো মুনিজন আত্মানম্ অনুযজীতুম্ । অভিপ্রেতপ্রদানেন তপস্বি-  
জন উপনিমন্ত্যতী তাবত্, কঃ কিমত্র ইচ্ছতি ইতি ।

Eng. Equiv. অবমবতি—Her Ladyship. বিস্বশ্ব—familiarity  
confidence. ঘর্মার্থম্—for the purpose of earning religious  
merit.

Beng. পদ্মাবতী—আর্ষা, এমন কোনও মুনিকে দেখিতে পাইলেন  
ধিনি আমার প্রতি অশ্রুগ্রহ করিতে ইচ্ছা করেন ? অভিপ্রেত প্রদান  
করিবার জন্ত তপস্বিগণকে নিমন্ত্রণ করা হউক । [ বলা হউক ] এখানে  
কে কি চান ।

কাঞ্চুকীয়—আপনার যাহা অভিপ্রেত [ তাহাই করি ] । ওহে  
তপস্বিগণ ! আপনারা শ্রবণ করুন, শ্রবণ করুন, । এখানে মাননীয়া  
মগধরাজপুত্রী আপনাদের এই সৌহার্দ্য বশতঃ বিশ্বস্ততা লাভ করিয়া  
ঘর্মলাভের জন্ত অভিপ্রেতার্থ দান করিবার উদ্দেশ্যে [ আপনাদিগকে ]  
নিমন্ত্রণ করিতেছেন ।

Eng. Padmā.—Sir did you find any hermits who  
would favour my humble self ? Let the body of hermits  
be all invited with a view to giving them what they want  
[ and asked ] “Who wants here, and what ?”

Chamberlain.—As Your Highness pleases. O hermits,  
O hermits, dwelling in the hermitage, please listen, please  
listen. Here Her Highness, the princess of Magadha,  
as her confidence has been created by this familiarity  
[ with you ] invites [ you ] to be bestowed gifts for  
the purpose of her earning religious merit.

আত্মানুগ্রহমিচ্ছতীহ নৃপজা ধর্মাভিরামপ্রিয়া

যদ যস্যাস্তি সমীপিসতং বদতু তৎ কস্যাস্য কিং দীয়তাম্ ॥ ৮ ॥

যোগেশ্বরায়ণঃ—হন্ত দৃষ্ট উপায়ঃ । ( প্রকাশ্যম্ ) ভোঃ !  
অহমর্থী ।

পদ্মাবতৌ—দিষ্টিমা সফলং মে তবোবনাভিগমনং (ক) ।

( ক ) দিষ্টা সফলং মে তবোবনাভিগমনম্ ।

Sloka 8.

Eng. Equiv. অর্থ—need. কলশ—a pitcher. স্ময়তে—wants. যথানিষিত—according to the prescribed rules. দীক্ষা—initiation ; study [ of the holy books ]. পারিতবৎ—one who has completed. দেয়—[ remuneration ] to be given. নৃপজা—a princess. ধর্ম্মাভিরামপ্রিয়া—devoted to those who are agreeable for their religious works. সমীপিত—desired object.

Prose —কলশে কস্য অর্থঃ ? কঃ বাসঃ স্ময়তে ? যথানিষিতং দীক্ষাং পারিতবাত্ কিম্ ইচ্ছতি, যত্ পুনঃ গুরোঃ দেয়ং ভবতি ? ধর্ম্মাভিরামপ্রিয়া নৃপজা ইহ আত্মানুগ্রহম্ ইচ্ছতি । যস্য যত্ সমীপিতম্ অস্ति, তত্ বদতু । অথ কস্য কিং দীয়তাম্ ?

Beng.—কলসে কাহার প্রয়োজন আছে ? কে বস্তু চাহে ? যথানিয়মে বিদ্যালভ শেষ করিয়া কে কি ইচ্ছা করিতেছেন, যাহা তিনি পুনরায় তাঁহার গুরুকে দিবেন ? ধর্ম্মসেবিগণের ভক্ত রাজপুত্রী এখানে নিজের প্রতি অগ্রহ ইচ্ছা করিতেছেন । কাহার বাহা পাইতে ইচ্ছা থাকে, তাহা বলুন । আজ কাহাকে কি দিতে হইবে ? ॥ ৮ ॥

Eng.—Who is in need of a pitcher ? Who requires a garment ? Does any one who, having completed his religious study according to the prescribed rules, like to get anything, which again is to be given to his preceptor ? Here the Princess, who is devoted to persons delighting in religious observances, wishes herself to be favoured [ by your acceptance of gifts ]. Please, speak what is desired by any person. What thing is to be given to-day and to whom ! 8.

তাপসী—সন্তুষ্টপস্বিজন্ম ইদং অসমপদং । আগন্তুয়ৎ  
ইমিণা হৌদব্বং (ক) ।

কাঙ্ক্ষকীয়ঃ—ভোঃ ! কিং ক্রিয়তাম্ ?

যৌগন্ধরায়ণঃ—ইয়ং মে স্বস্রা । প্রৌষিতমর্হৎকাম্ ইমাম্  
ইচ্ছাম্যত্রমত্যা কচ্ছিত্ কালং পরিপাল্যমানাম্ । কুতঃ,

( ক ) সন্তুষ্টপস্বিজন্ম ইদম্ অসমপদম্ । আগন্তুকেন অনেন ভবিতব্যম্ ।

Eng. Equiv. হল—very well, উপায়—means. দর্শী—  
a suitor. দিষ্টা—fortunately. সন্তুষ্টপস্বিজন্ম—where the  
hermits are ( naturally ) contented. আগন্তুক—a stranger.  
স্বস্রা—a sister. প্রৌষিতমর্হৎকা—a lady whose husband is living  
abroad. পরিপাল্যমান—to be looked after.

যোগ—ভাল ! উপায় দেখা গেল । হে মহাশয়, আমি একজন  
প্রার্থী ।

পদ্মা—সৌভাগ্যক্রমে আজ আমার তপোবনে আগমন সফল হইল ।

তাপসী—এই আশ্রমের তপস্বিগণ ( সকলেই ) সন্তুষ্ট । এ লোকটি  
সন্তুষ্টঃ আগন্তুক হইবে ।

কাঙ্ক্ষকীয়—মহাশয়, কি করিতে হইরে ?

যোগ—ইনি আমার ভগিনী । উহার স্বামী বিদেশবাসী, এই  
অবস্থায় আমি ইচ্ছা করি, মাননীয় ( রাজপুত্রী ) কিছুকাল ইহাকে  
পালন করিবেন । যেহেতু,

Yaug.—Well, the means is found out. Sir, I am a  
suitor.

Padmā.—Thank God, my arrival in the penance-grove  
has become fruitful.

Lady-hermit.—The hermits of this hermitage are  
[ naturally ] contented. This person must be a  
stranger.

Chamberlain.—Sir, what is to be done [ for you ] ?

Yaug.—This is my sister. As her husband lives  
abroad, I wish that Her Highness will look after her for  
a certain period. For—

कार्यं नैवार्थेर्नापि भोगैर्न वस्त्रै-

र्नाहं काषायं वृत्तिहेतोः प्रपन्नः ।

धीरा कन्येयं दृष्टधर्मप्रचारा

शक्ता चारित्रं रक्षितुं मे भगिन्याः ॥ ८ ॥

वासवदत्ता—( आत्मगतम् ) हं । इह मं णिक्खिविदुकामो  
अय्यजोगम्भरायणो\* । होदु, अविआरिअ कम्मं य-  
करिस्सदि (क) ।

\* All read अय्यजोगम्भरायणो ( ग for अ ) but cf. the reading  
in Page 32 which also is from the lips of Vāsavadattā.

( क ) इम् । इह मां निवेम, काम आर्य यौगम्भरायणः । भवतु, अविचार्य कर्म  
न करिष्यति ।

### Sloka 9

Eng. Equiv. काषाय—a dyed garment. वृत्ति—livelihood  
धीर—sensible. दृष्टधर्मप्रचार—acquainted with the principles  
of religion. चारित्र—virtue ; conduct.

Prose,—अर्थः नैव, नापि भोगैः, न वस्त्रैः [ मे ] कार्यम् । वृत्तिहेतोः अहं  
काषायं न प्रपन्नः । धीरा दृष्टधर्मप्रचारा इयं कन्या मे भगिन्याः चारित्रं रक्षितुं  
शक्ता ।

Beng—आमार अर्थे, ভোগে অথবা বস্ত্রে, প্রয়োজন নাই, আমি  
জীবিকাার্জনের নিমিত্ত কাষায় বস্ত্র ধারণ করি নাই । এই রাজকন্যা  
বুদ্ধিমতী এবং ধর্মনিয়মসমূহে অভিজ্ঞ, ইনি আমার ভগিনীর চরিত্র রক্ষা  
করিতে সমর্থ হইবেন ॥ ৯ ॥

Eng.—I have no need of riches, nor of pleasures, nor  
of garments. I have put on the reddish brown robe [ for  
hermit ] not for the sake of my livelihood. This princess  
sensible and acquainted with the principles of religion, is  
able to guard the virtue of my sister. 9.

Eng Equiv. अविचार्य—without [ proper ] consideration.  
कर्म—a step [ in the performance of any action ]. व्यपन्नयथा—  
request.

কাঙ্ক্ষকীয়ঃ—भवति ! महती खल्वस्य' व्यपाश्रयणा ।  
कथं प्रतिजानिमः । कुतः.

सुखमर्थो भवेद् दातुं सुखं प्राणा सुखं तपः ।

सुखमन्यद् भवेत् सर्वं दुःखं न्यासस्य रक्षणम् ॥ २० ॥

পদ্মাবতী—অয়্য ! পঠম্ উছোসিঅ কৌ কিং ইচ্ছদি ত্তি  
অজুত্ৰং দাণিং বিচারিদুং । জং এসৌ ভণাদি, তং অণুচিহ্নদু  
অয়্যৌ (ক) ।

( ক ) আয় ! প্রথম উছোষ কঃ কিমিচ্ছতীতি অযুক্তম্ ইদানীং বিচারয়িতুম্  
যদেষ ভণতি তদনুতিষ্ঠতু আর্থ্যঃ ।

বাসবদত্তা—( স্বগত )—হা, আর্ধ্য যোগকরারণ আশ্রাৎক এখানে  
রাখিতে চাহেন । যাঁহা হউক, [ তিনি ] বিচার না করিয়া [ কোন ও  
কার্যে ] অগ্রসর হইবেন না ।

কাঙ্ক্ষকীয়—রাজপুত্রি, ইহার আশ্রনা বড়ই গুরুতর ! কিরূপে  
স্বীকৃত হইবে ? যেহেতু,

Vāsav. (Aside)—Oh ! The noble Yaugandharáyana  
intends to leave me here. However, he won't take any  
step without [ proper ] consideration.

Chamberlain.—Princess, his request is indeed very  
hard [ to be complied with ]. How can we accept [ it ] ?  
For,—

### Sloka 10

Prose.—অর্থঃ সুখং দাতুং ভবেত্, প্রাণাঃ সুখং [ দাতুং ভবেত্ ], তপঃ সুখং  
[ দাতুং ভবেত্ ]. অন্যত্ সর্বং সুখং ভবেত্. [ কিন্তু ] ন্যাসস্য রক্ষণং দুঃখম্ ।

Beng.—ধন সহজে দেওয়া যাইতে পারে, প্রাণ সহজে দেওয়া  
যাইতে পারে, তপস্বীকল সহজে দেওয়া যাইতে পারে । অন্য সমস্তই  
সহজে হইতে পারে, [ কিন্তু ] জাগ রক্ষা করা কঠিন ॥ ১০ ॥

Eng.—It is easy to give wealth. to sacrifice life, to part  
with the fruit of penance. All other things may be easy.  
[But] it is difficult to guard a deposit ( or a charge ). 10.

কাশ্বকীয়:—অনুরূপমেতদ্ ভবন্ত্যাভিহিতম্ ।

চেটী—চিরং জীবতু ভট্টদারিচা এবং সত্যবাदिषী ।

তাপসী—চিরং জীবতু ভদ্রে (খ) ।

কাশ্বকীয়:—ভবতি, তথা । ( উপগম্য ) ভো: ! अभ्युपगतम्  
अत्रभवतो भगिन्या: परिपालनम् अत्रभवत्या ।

( ক ) চির জীবতুমহাদারিকা এবং সত্যবাदिनी ।

( খ ) চিরং জীবতু ভদ্রে ।

Eng. Equiv. उद्घोष—having proclaimed. अनुरूप—worthy of. सत्यवादिनी—true to her words. अभ्युपगत—accepted. मन्दभाग—unfortunate.

পদ্মাবতী—আর্য্য, প্রথমে ‘কে কি ইচ্ছা করে’ এইরূপ ঘোষণা করিয়া, এখন দ্বিধা করা উচিত নহে । ইনি যাহা বলেন আপনি তাহাই করুন ।

কাশ্বকীয়—আপনি ইহা আপনার উপযুক্ত বলিয়াছেন ।

চেটী—রাজপুত্রী চিরজীবিনী হউন, যে তিনি সত্যকথাই বলিয়াছেন ।

তাপসী—ভদ্রে চিরজীবিনী হও ।

কাশ্বকীয়—রাজপুত্রী, তাহাই হউক । ( অগ্রসর হইয়া ) মহাশয়, মান্য রাজপুত্রী আপনার ভগিনীকে পরিপালন করিতে স্বীকার করিয়াছেন ।

Padmā—Sir, having first proclaimed “does anybody want anything,” it is not proper to hesitate now. Sir, please do what he says.

Chamberlain.—These words are worthy of your Highness.

Maid.—May the princess live long who is thus true to her words.

Lady-hermit.—May you live long, gentle lady.

Chamberlain.—As you please, Madam. ( Approaching [ Yang ] ) Gentleman, her ladyship accepts the task of guarding the sister of your noble self.

যোগন্ধরায়ণঃ—অনুগৃহীতৌঃস্মি তত্রভবত্যা । বস্তে,  
উপসর্পাত্ত্রভবতীম্ ।

বাসবদত্তা ( আত্মগতম্ )—কা গই । এসা গচ্ছামি  
মন্দভাগা ( ক ) ।

পদ্মাবতী—ভোদু ভোদু । অত্থণৌআ দাণিঁ সংবুত্তা ( খ ) ।

তাপসী—জা ইঁদিসৌ সে আদুদৌ, ইয়ং বি রাজদারিঅত্তি  
তক্কমি ( গ ) ।

চেটী—সুটু, অটথা মণাটি । অহঁ বি অণুহুদসুহত্তি  
পেক্সামি ( ঘ ) ।

( ক ) কা গতিঃ । এসা গচ্ছামি মন্দভাগা ।

( খ ) ভবতু ভবতু । আত্মীয়া ইদানীং সংবুত্তা ।

( গ ) যা ইঁদিসৌ অস্যা আকৃতিঃ । ইয়মপি রাজদারিকৈতি তর্কয়ামি ।

( ঘ ) সুটু, আর্য্য ভবতি ! অহমপি অনুভূতসুখা ইতি পশ্যামি ।

যোগ—মান্য! রাজপুত্রীর দ্বারা অগ্রগৃহীত হইলাম । বৎসে, রাজ-  
পুত্রীর সমীপে গমন কর ।

বাসবদত্তা ( আত্মগত )—কি করি ! আমি যে মন্দভাগিনী, এই  
বাইতেছি ।

পদ্মাবতী—বেশ, বেশ, এখন [ ইনি ] আমার আপন হইলেন ।

তাপসী—ইহার যে এমন আকৃতি, আমার মনে হয় ইনিও  
রাজকন্যা ।

চেটী—আর্য্য! ঠিক বলিয়াছেন । আমিও দেখিতেছি, ইনি পূর্বে  
সুখভোগ করিয়াছেন ।

Yaug.—I am highly favoured by her ladyship. My child,  
approach her ladyship.

Vāsava.—What can I do ? Here I go, unfortunate as  
I am.

Padmāvati—Very well, very well. Now she is my  
own.

যৌগন্ধারায়ণঃ ( আত্মগতম্ )—হন্ত ভোঃ । অর্ধমবসিতং  
ভারস্ব । যথা মন্দিমিঃ সহ সমর্থিতং, তথা পরিণমতি ।  
ততঃ প্রতিষ্ঠিতে স্বামিনি তত্রভবতৌমুপনয়তো মে হৃদাত্মভবতৌ  
মগধরাজপুত্রৌ বিশ্বাসস্থানং মবিধ্যতি । কুতঃ,

পদ্মাবতৌ নরপতের্মহিষৌ ভবিতৌ

দৃষ্টা বিপত্তিরথ যৈঃ প্রথমং প্রদৃষ্টা !

তত্প্রত্যয়াত্ কৃতমিদং ন হি সিদ্ধবাक्या-

নৃতক্রম্য গচ্ছতি বিধিঃ সুপরীক্ষিতানি ॥ ১১ ॥

Lady-hermit—That she has such an appearance, I guess, she too is a princess.

Maid.—Your respected ladyship has said rightly. I too, perceive that she has experienced happiness [ before ].

Eng. Equiv. আত্মীয়—one's own. তর্কয়ামি—I guess. সুস্থ,—well. অনুরূপসুখ—one who previously enjoyed pleasures. অবসিত—completed. ভার—burden ; ( here ) task. সমর্থিত—planned. প্রতিষ্ঠিত—established. বিশ্বাসস্থান—an object of confidence ; a surety.

যৌগ—বেশ ! আমার কার্যের অর্ধেক শেষ হইল । যজ্ঞীদের সহিত যেমন পরামর্শ হইয়াছিল, পরিণামে তাহাই হইতে চলিল । তারপর রাজা রাজ্যে প্রতিষ্ঠিত হইলে, পুত্র্য রাজ্যকে যখন আমি লইয়া যাইব, তখন মগধরাজপুত্রী আমার পক্ষে এ বিষয়ে ( বাসবদত্তার চরিত্র সম্বন্ধে ) বিশ্বাসস্থান অর্থাৎ ( প্রতিভূ অর্থাৎ জামিন ) হইবেন । যেহেতু,—

Yaug.—Ah ! Half of my task is done. It is leading to the same consequence as has been planned with the ministers. Then after the Lord is [ firmly ] established, Her Highness, the princess of Magadha, will be my surety in this matter when I shall restore Her Majesty [ to him ]. For,—



( ততঃ প্রবিশতি ব্রহ্মচারী )

ব্রহ্মচারী ( অধ্বমবলোক্য )—স্থিতো মধ্যাহ্নঃ । দৃढমস্মি  
পরিশ্রান্তঃ । অথ কস্মিন্ প্রদেশে বিশ্বময়িষ্যে । ( পরিক্রম্য )  
ভবতু, দৃষ্টম্ । অমিতস্ততপোবনে ভবিতব্যম্ । তথাহি—  
বিস্তৃষ্টং হরিণাশ্বরন্ত্যচকিতা দেশাগতপ্রত্যয়া  
বৃক্ষাঃ পুষ্পফলাঃ সমৃদ্ধবিভবাঃ সৰ্বৈ দয়ারচিতাঃ ।  
ভূমিষ্ঠং কপিলানি গোকুলধনান্যশ্চেতবত্যো দিশো  
নিঃসন্দিগ্ধমিদং তপোবনময়ং ধূমো হি বহ্নাশ্রয়ঃ ॥ ১২ ॥

Sloka 11.

Eng. Equiv. भविषी - is to be. विपत्ति - calamity. प्रदिष्ट -  
predicted. सिद्धवाक्य - Prediction of a seer. उत्क्रम्य - transgressing;  
विधि - Fate. सुपरीक्षित - well calculated.

Prose.—যৈঃ প্রথমং বিপত্তিঃ প্রদীষ্টা, অথ [ তৈঃ ] পদ্যবতী নরপতিঃ ভবিষী  
নহিষী হুতা । তত্‌প্রত্যয়াত্‌ ইদং কৃতম্ । হি সুপরীক্ষিতানি সিদ্ধিবাक्यनि उत्क्रम्य  
विधिः न मृच्छति ।

Beng.—যাঁহারা প্রথমে [ রাজার ] বিপত্তির বিষয়ে ভবিষ্যদ্বাণী  
করিয়াছিলেন, তাঁহারা ইহা আবার দেখিয়াছিলেন যে, পদ্মাবতী নরপতির  
মহিষী হইবেন । তাহাতে বিশ্বাসবশতঃ ইহা করা হইল । ভালরূপে  
বিচার করিয়া ভবিষ্যদ্বাক্যগণ যে কথা বলেন, নিশ্চয় তাহা লঙ্ঘন কারিয়া  
চলেন না ॥ ১১ ॥

Eng —That Padma'vati' will be the queen of the king,  
has been predicted by those indeed who first predicted his  
calamity. It has been done on account of confidence in  
them. For, Fate does never transgress the well-calculated  
predictions of seers. 11.

Eng. Equiv. ब्रह्मचारी—a religious student. दृढम्—extremely.

যাবত্ প্রবিশামি । ( প্রবিশ্য ) অয়ে আশ্রমবিন্দুঃ স্বল্লবে  
জনঃ । ( অন্যতো বিলোক্য ) অথবা তপস্বিজনোপধ্যত্ব । নির্দোষ-  
সুপসর্পণম্ । অয়ে স্ত্রীজনঃ ।

( তদনন্তর জনৈক ব্রহ্মচারী প্রবেশ )

ব্রহ্মচারী ( উর্দ্ধমুখে দৃষ্টিপাত করিয়া )—মধ্যরূকাল উপস্থিত ।  
অতিশয় পরিশ্রান্ত হইয়াছি । এখন কোথায় একটু বিশ্রাম করি ?  
( অগ্রসর হইয়া )—চারিপার্শ্বে এটা তপোবন হইবে । যেহেতু,

( *Then enter a religious student* ).

English.—Student ( *looking upwards* )—It is mid-day.  
I am extremely tired. Now where shall I take rest ?  
( *Proceeding* )—This must be a penance-grove all around.  
For,—

### Sloka 12

Eng. Equiv. বিলম্বম্—confidently. অব্যক্তি—unperturbed  
দীর্ঘাগতপ্রত্যয়—whose confidence [ of safety ] has been caused  
by [ the influence of ] of the place. সমৃদ্ধবিম্ব—full of  
richness. দয়ারণিত—tenderly reared up. কপিল—tawny.  
গৌরুলঘন—wealth in the form of cattle. অলিঙ্গিত—  
not having cultivated lands. বহুদিক—rising up from many  
places.

Prose.—দীর্ঘাগতপ্রত্যয়ঃ অব্যক্তিঃ। হরিণাঃ বিলম্বম্ অবলি। সমুদ্রং দয়া  
রক্তিঃ। বহুদিকঃ পুণ্ড্রফলঃ সমৃদ্ধবিম্বাঃ। কপিলানি গৌরুলঘনানি ভূষিত [ বর্ণানি ]।  
দিশঃ অলিঙ্গিতাঃ। নিঃসন্দ্বিধম্ হৃদং তপোবনম্। হি অর্থ ধূমঃ বহুদিকঃ।

Beng.—এস্থান নিরাপদ বলিয়া যাহাদের বিশ্বাস আছে এইরূপ  
ভয়শূন্য হরিণগণ বিশ্বস্তভাবে বিচরণ করিতেছে। সমুদ্রে লালিত বৃক্ষ  
সকল পুষ্পে এবং ফলে অতিশয় বিভবশালী। কপিলবর্ণের গোধন  
সকল প্রচুর। চতুর্পার্শ্ব হেতুে হলকর্ষণ হয় নাই। এটা তপোবন  
তাহাতে সন্দেহ নাই। বেহেতু, অনেকস্থান হইতে ধূমরাশি উদ্গত  
হইতেছে ৷২২ ৷

English.—The deer are grazing confidently unperturbed  
and sure of their safety on account of [ the influence of ]  
the place. All the trees, tenderly reared up, are full of  
richness with their flowers and fruits. The wealth [ in

কাক্ষুকীয়ঃ—স্বৈরং স্বৈরং প্রবিশতু ভবান্ । সৰ্বজন-  
সাধারণম্ আশ্রমপদং নাম ।

বাসবদত্তা—হঁ ।

পদ্মাবতী—অম্মো ! পরপুরুষদংসনং পরিহরদি অয়্যা । ভোদু  
সুপরিবালণীশ্চো হু মণ্যাসো ( ক ) ।

(ক) অম্মো ! পরপুরুষদর্শনং পরিহরত্যার্য্য । ভবতু, সুপরিবালনীয়ঃ স্বলু মন্যাসঃ ।

form ] of herds of tawny cattle abounds here. On every side there is absence of cultivated land. This is undoubtedly a penance-grove ; for, this smoke is rising up from many places. 12.

Eng. Equiv. আশ্রমবিরুদ্ধ—not in keeping with a hermitage  
নির্হোষ—harmless. স্বৈরম্—at one's will. পরপুরুষদর্শন—looking at  
a person who is not a relation. সুপরিবালনীয়—capable of  
being easily looked after. মন্যাস—my charge.

Beng.—[ ব্রহ্মচারী ]—আচ্ছা প্রবেশ করি । ( প্রবেশ করিয়া )  
একি ! এ ব্যক্তি বাস্তবিকই আশ্রমবিরুদ্ধ । ( অন্তরিক্তে দৃষ্টিপাত করিয়া )  
—অথবা এখানে তপস্বিতনও আছে । অগ্রসর হওয়ার দোষ নাই ।  
একি ! [ এখানে ] জ্বালোক !

কাক্ষুকীয়—আপনি যেচ্ছায় প্রবেশ করুন । আশ্রম ত সৰ্ব-  
সাধারণের স্থান ।

বাসবদত্তা—হঁ ।

পদ্মাবতী—ওহে, আৰ্য্য! পরপুরুষদর্শন পরিহার করিতেছেন । ভাল,  
আমার কাছে যাহা শুভ, তাহা সহজেই ব্রহ্ম করা যাইবে ।

English.—[ Student ]—Now, I shall enter in, (*Having entered*). Oh ! this person is not indeed in keeping with a hermitage. (*Looking on another side*). Or, here there are hermits also. There will be no harm in going forward. Ah ! women here.

কাক্কীয়—ভোঃ ! পূর্বে প্রবিষ্টাঃ স্মঃ । প্রতিষ্টতাম্  
অতিথিসৎকারঃ ।

ব্রহ্মচারী—( আচম্য ) ভবতু ভবতু । নিবৃত্তপরিশ্রমোঃস্মি ।

যৌগন্ধরায়ণঃ—ভোঃ ! কুত আগম্যতে, ক্ব গন্তব্যং,  
ক্বাধিষ্ঠানম্ আর্যস্য ?

ব্রহ্মচারী—ভোঃ ! শ্রুতাম্ । রাজগৃহতোঃস্মি । স্তুতি-  
বিশেষণার্থং, বৎসভূমী লাবাণকং নাম গ্রামঃ, তত্র ভষিতবানস্মি ।

Vāsav — So indeed !

Padmā—Oh ! her ladyship avoids the sight of a stranger. Very well, my charge will be capable of being easily looked after.

Eng. Equiv. নিবৃত্তপরিশ্রম—relieved of fatigue. অধিষ্ঠান—dwelling. স্তুতিবিশেষণার্থম্—in order to master the Vedas. বৎসভূমি—the land of the Vatsas. সম্বীৰ্ত্তন—mentioning. নবীকৃত—renewed.

কাক্কীয়—মহাশয়, আমরা পূর্বে আসিয়াছি। [ আমাদের ] অতিথি সংকার গ্রহণ করুন।

ব্রহ্মচারী—( আচমন করিয়া )—যথেষ্ট হইয়াছে। আমি পরিশ্রম হইতে মুক্ত হইয়াছি।

যৌগন্ধরায়ণ—মহাশয়, কোথা হইতে আসা হইয়াছে? কোথায় যাইতে হইবে? আপনার নিবাস কোথায়?

ব্রহ্মচারী—মহাশয়, শ্রবণ করুন। আমি রাজগৃহ হইতে আসিতেছি। বৎসভূমিতে লাবাণক নামে একটি গ্রাম আছে, আমি সেখানে বেদবিজ্ঞা-লাভের জন্য বাস করিতেছিলাম।

Chamberlain.—Sir, we have previously entered here. Please accept [ our ] hospitality.

Student ( *having sipped water* )—Needn't mind. I have been relieved of my fatigue.

বাসবদত্তা (আজ্ঞগতম্)—হা লাবাণকং নাম । লাবাণক-  
সংকিস্তেণেণ পুণী লবীকিতো বিশ্ব মে সন্দাবো ( ক ) ।

যৌগন্ধরায়ণঃ—অথ পরিসমাপ্তা বিদ্যা ?

ব্রহ্মচারী—ন খলু তাবত্ ।

যৌগন্ধরায়ণঃ—যদ্যনবসিতা বিদ্যা, কিম্ আগমন-  
প্রয়োজনম্ ?

ব্রহ্মচারী—তত্র খলু অতিদারুণং ব্যসনং সংঘটম্ ।

( ক ) হা লাবাণকং নাম । লাবাণক-সঙ্কীর্ণতেনৈব পুনর্নবীকৃত ইব মে সন্দাবো ।

Yang.—Sir, whence do you come ? Where will you go ? Where is your residence ?

Student.—Sir, please hear. I am coming from Rājagriha. There is a village called Lāvānaka in the land of the Vatsas ; there I lived for acquiring speciality in the Vedas.

Eng. Equiv. অনবসিত—not finished, অতিদারুণ—very severe. ব্যসন—calamity. অমিষ্ট—favourite, লগ্নয়ানিচ্ছান্ত—gone out a-hunting. গ্রামদাহ—burning of the village,

বাসবদত্তা—হাঁ, লাবাণক নামে । লাবাণকের নাম করায় আমার  
সন্তাপকে যে পুনরায় নতুন করিয়া তোলা হইল ।

যৌগন্ধরায়ণ—তারপর অধ্যয়ন শেষ করা হইয়াছে ?

ব্রহ্মচারী—না, মহাশয়, হয় নাই ।

যৌগ—যদি বিজ্ঞানভ শেষ না হইয়া থাকে, তবে আসিবার  
প্রয়োজন কি ?

ব্রহ্মচারী—সেখানে একটা অতি দারুণ বিপদ ঘটিয়াছে ।

Vāsava. Ah ! Lāvānaka is the name. By the mention of Lavanaka, my grief has been renewed as it were.

Yang.—Have you completed your course ?

Student.—Not, indeed.

যৌগন্ধরায়ণঃ—কথমিৎ ?

ব্রহ্মচারী—তত্রৌদয়নো নাম রাজা প্রতিবসতি ।

যৌগন্ধরায়ণঃ—শ্রুয়তে তত্রভবানুদয়নঃ । কিং সঃ ?

ব্রহ্মচারী—তস্য শ্রবন্তিরাজপুত্রী বাসবদত্তা নাম পত্নী  
দৃঢ়মভিপ্রীতা কিল ।

যৌগন্ধরায়ণঃ—ভবিতব্যম্ । ততস্ততঃ ?

ব্রহ্মচারী—ততস্তস্মিন্ মৃগয়ানিষ্কান্তে রাজনি গ্রামদাহেন  
সা দগ্ধা ।

Yaug.—If your study is not finished, what is the cause of your returning ?

Student.—A very severe calamity has happened there.

যোগ—কি প্রকার ?

ব্রহ্মচারী—সেখানে উদয়ন নামে রাজা বাস করেন ।

যোগ—মাননীয় উদয়নের নাম শুনা আছে । তাঁহার কি হইয়াছে ?

ব্রহ্মচারী—শুনা যায়, অবন্তিরাজপুত্রী বাসবদত্তা নামক পত্নী  
তাঁহার বড়ই প্রিয়পাত্র ছিলেন ।

যোগ—হইতে পারে । তারপর ?

ব্রহ্মচারী—তারপর সেই রাজা মৃগয়া করিতে বাহির হইলে,  
[ বাসবদত্তা ] গ্রামদাহে দগ্ধ হইয়াছেন ।

Yaug.—How is that ?

Student.—There lives a king named Udayana.

Yaug.—We have heard of His Majesty King Udayana.  
What has happened to him ?

Student.—It is said, that his wife named Vasavadatta,  
the Princess of Avanti, was highly favourite to him.

Yaug.—It may be so. Then ?

Student.—Then the king being out a-hunting, she was  
burnt [to death] by a fire that consumed the whole village.

বাসবদত্তা—[ আত্মগতম্ ]—অলিখং অলিখং খু এদং ।  
জীবামি মন্দভাগ্য (ক) ।

যোগন্ধরায়ণঃ—ততস্ততঃ ?

ব্রহ্মচারী—ততস্তম্ अभ्यवपत्तुकामো যোগন্ধরায়ণো নাম  
সচিবস্তস্মিন্ ব্রাহ্মণী পতিতঃ ?

যোগন্ধরায়ণঃ—সত্যং পতিত ইতি ? ততস্ততঃ ?

ব্রহ্মচারী—ততঃ প্রতিনিবৃত্তী রাজা তদবৃত্তান্তং শ্রুত্বা

( ক ) অলীকম্ অলীকং খলু এতৎ । জীবামি মন্দভাগ্য ।

Eng. Equiv. অলীক—false. अभ्यवपत्तुकाम—intending to rescue.

বাসবদত্তা [ অগত ]—ইহা মিথ্যা, ইহা মিথ্যা । আমি মন্দভাগ্য  
জীবিত আছি ।

যোগ—তারপর, তারপর ?

ব্রহ্মচারী—তদনন্তর তাঁহাকে রক্ষা করিতে ইচ্ছুক যোগন্ধরায়ণ  
নামক মন্ত্রী সেই অগ্নিতেই পতিত হইলেন ( অর্থাৎ পড়িলেন ও  
মরিলেন ) ।

যোগ—সত্য সত্যই পতিত হইলেন ? তারপর, তারপর ?

ব্রহ্মচারী—তদনন্তর রাজা ফিরিয়া আসিয়া সেই বৃত্তান্ত শ্রবণ  
করিয়া, তাঁহাদের বিরহজনিত সম্ভাপে সম্ভ্রুত হইয়া, সেই অগ্নিতেই  
প্রাণ পরিত্যাগ করিতে ইচ্ছা করেন, তখন অসাত্যাগ অনেক চেষ্টায়  
তাঁহাকে নিবারণ করিলেন ।

Vāsava. [ Aside ]—It is quite false. I am alive, unfortunate as I am.

Yaug.—Then, then ?

Student.—Then the minister named Yaugandharāyana, with the intention of rescuing her, fell into that very fire.

Yaug.—Did he really ? Then, then ?

তথ্যোঁ যোগজনিতসন্তাপ: তস্মিন্বেবান্মৌ প্রাণান্ পয়িত্বক্তুকাম:  
অমাত্যৈর্মহতা যত্নেন বারিত: ।

বাসবদত্তা—( আত্মগতম্ )—জাণামি জাণামি অত্য়-  
উত্তস্স মম সাণুক্কোসত্তণং ( ক ) ।

যৌগন্ধরায়ণ:—ততস্তত: ।

ব্রহ্মচারী—ততস্তত্য়া: শরীরোপভুক্তানি দগ্ধশেষাণ্য-  
ভরণানি পরিষ্ণত্য় রাজা মোহমুপগত: ।

( ক ) জানামি জানামি আত্মপুত্রস্য মম সাণুক্কোসত্তম্ ।

Student.—Then the king on his return heard the news and overcome by the grief caused by their separation, intended to part with his life in the self-same fire, when he was prevented with great efforts by the ministers.

Eng. Equiv.—বারিত—prevented. অনুক্কোস—tenderness ; love. শরীরোপভুক্ত—enjoyed by the body. দগ্ধশেষ—left after the burning. সকাম—one with his desire fulfilled.

বাসবদত্তা—[ স্বগত ] জানি, আমার প্রতি আত্মপুত্রের অতুলকম্পা  
আমি বেশ জানি ।

যোগ—তারপর, তারপর ?

ব্রহ্মচারী—তখনস্তর তাঁহার শরীরধৃত দগ্ধাবশিষ্ট আভরণসমূহ  
আলিঙ্গন করিয়া রাজা মুহুর্থাপ্রাপ্ত হইলেন ।

সকলে—হায় !

Vāsava.—[ *Aside* ] I know, I know my husband's tenderness for me.

Yaug.—Then, then ?

Student.—Then the king embraced the ornaments that



বাসবদত্তা—( স্বগতম্ )—সকামো দাণিঁ অথ-  
জীঘন্ধরাশ্রণো হৌদ্ ( ক ) ।

চেটী—মহিদিরিরি ! রোদিদি খু ইশ্ব' অথ্যা ( খ ) ।

পদ্মাবতী—সানুক্কোসাএ হৌদ্ব্য' ( গ ) ।

যৌগন্ধারায়ণঃ—অথকিমথকিম্ । প্রকৃত্যা সানুক্কোশা মে  
ভগিনী । ততস্ততঃ ?

ব্রহ্মচারী—ততঃ শনৈঃ শনৈঃ প্রতিলম্বসংগঃ সংহতঃ ।

( ক ) সকাম ইদানীম্ আয়ং-যৌগন্ধারায়ণো ভবতু !

( খ ) মর্হি দারিকি, রোদিতি খলু ইয়মার্যা ।

( গ ) সানুক্কোশয়া ভবিতব্যম্ ।

had been enjoyed [ by her body ] and had been left after  
the burning and he fell down in a swoon.

All. — Alas !

বাসবদত্তা ( স্বগত )—এখন আর্ধ্য যৌগন্ধারায়ণের মনোবাসনা  
পূর্ণ হউক ।

চেটী—ভর্জনারিকে, এই আর্ধ্যা রোদন করিতেছেন ।

পদ্মাবতী—ইনি তাহা হইলে বড়ই কোমল-হৃদয়া ।

যৌগ—বাস্তবিক তাহাই । আমার ভগিনীটী স্বভাবতই কোমলহৃদয়া ।

তারপর, তারপর ?

ব্রহ্মচারী—তদনন্তর তিনি ধীরে ধীরে সংজ্ঞালাভ করিলেন ।

Vāsava. (Aside). — Now let the noble Yaugandharāyana.  
have his desire fulfilled.

Maid. — Princess, this noble lady is weeping.

Padmāvatī. — She must be tender-hearted.

Yaug. — Yes, it is so. My sister is naturally very tender-  
hearted. Then, then ?

Student — Then the king gradually regained his sense.

পদ্মাবতী—‘দৃষ্ট্বা ধরম্ । মোহং গদৌ তি সুখিয় সুখ্যং  
বিষ মে হিয়ম্’ ( ক )

যৌগন্ধরায়ণঃ—ততস্ততঃ ?

ব্রহ্মচারী—ততঃ স রাজা মহীতল-পরিসর্পণ-পাংসুপাটল-  
শরীরঃ সহস্রোত্থায়—হা বাসবদত্তে, হা অবন্তিরাজপুত্রি, হা  
প্রিয়ে, হা প্রিয়শিষ্যে, ইতি ক্রিমপি বহু প্রলপিতবান্ । কিং বহুনা—  
নৈবেদানীং তাড়শাসককথাকা  
নৈবাপ্যন্যে স্ত্রীবিগ্রহৈর্বিযুক্তাঃ ।

( ক ) দৃষ্ট্বা ধরমে ( প্রিয়মে modern ) । মোহং গত ইতি যুক্তা শব্দমিব  
মে হৃদয়ম্ ।

Eng. Equiv. প্রতিলব্ধসংগ—one with his senses regained.  
মহীতলপরিসর্পণপাংসুপাটল-শরীরঃ—whose body was rendered reddish  
( পাটল ) with dust ( পাংসু ) by his rolling ( পরিসর্পণ ) on the-  
( মহীতল ) ground.

পদ্মাবতী—সৌভাগ্যবশতঃ জীবিত আছেন । মুঞ্জিত হইয়াছেন  
ওনিয়া আমার ক্লম্ব বেন শূন্য হইয়া গিয়াছে ।

বৌগ—তারপর, তারপর ?

ব্রহ্মচারী—তদনন্তর সেই রাজা ভূতলে লুষ্ঠন হেতু ধূস্রধূস্রবিতদেহ  
হইয়া লহন । উঠিয়া, ‘হা বাসবদত্তে, হা অবন্তিরাজপুত্রি, হা প্রিয়ে, হা  
প্রিয়শিষ্যে’ এইরূপ নানাভাবে কত কি প্রলাপ করিয়াছিলেন । অধিক  
বলিতে কি—

Padma—Fortunately he lives. On hearing that he  
fell down in a swoon, my heart breaks down as it were.

Yang.—Then, then ?

Student.—Then the king, whose body had been  
rendered reddish with dust by his rolling on the ‘ground,  
suddenly got up and much lamented with innumerable  
piteous words such as, “Oh ! Vāsavadatta, Oh ! Princess  
of Avanti, Oh ! my beloved, Oh ! my favourite pupil.”  
To be brief—

১—S.V.

ধন্যা সা স্ত্রী যাং তথা বেতি মর্ত্যে

মর্ত্যে হি হাত্ সা হি দগ্ধাপ্যদগ্ধা ॥ ১২ ॥

যৌগন্ধরায়ণঃ—অথ ভোঃ ! তং তু পর্যবস্থা পয়িতুং ন  
কচ্ছিদু যত্নবান্ অমাত্যঃ ?

ব্রহ্মবাদী—অস্মি কৃষ্ণবান্ নামামাত্যো বৃদ্ধং প্রযত্নবাস্তব-  
ভবন্তং পর্যবস্থা পয়িতুম্ । স হি —

Sloka 12.

Eng. Equiv. স্ত্রী বিশেষ—an excellent wife. মর্ত্যে হি—love  
of the husband. অদগ্ধ—not burnt, i. e. not dead.

Prose.—ইদানীং চক্ৰবাক্যঃ [ অপি ] তাহায়াঃ ন অন্যেঃপি স্ত্রী বিশেষৈঃ বিযুক্তা  
[ তাহায়াঃ ] নৈব । যাং মর্ত্যে তথা বেতি সা স্ত্রী ধন্যা মর্ত্যে হি হাত্ সা হি দগ্ধা  
অপি অদগ্ধা ।

Beng.—এখন চক্ৰবাক্যেরও তাঁহার জ্ঞান [ দুঃখিত ] নহে ; অল্প  
যাঁহারা অত্যন্ত জী হইতে বিযুক্ত, তাঁহারাও সেরূপ নহেন । যে স্ত্রীকে  
স্বামী সেরূপ পছন্দ করেন, তিনিই ধন্যা । স্বামীর স্নেহবশতঃ তিনি  
( বাসবদত্তা ) দগ্ধ হইয়াও অদগ্ধ ( অর্থাৎ অমর ) ॥ ১৩ ॥

English.—Now [ even ] the Charkavākas are not  
[ grieved ] like him, nor those who have been separated  
from their excellent wives. The wife, who is so regarded  
by the husband, is fortunate indeed. On account of the  
love of her husband, she ( i. e. Vāsavadatta ) is not dead  
( i. e. is immortal ) though burnt [ to death ]. 12.

Eng. Equiv. পর্যবস্থাপয়িতুং—to console. প্রযত্নবান্—careful.

বৌদ্ধ—আচ্ছা, মহাশয়, তাঁহাকে সাহায্য দিতে কোনও অমাত্য  
বত্নবান্ নাই কি ?

—ব্রহ্মবাদী—আছেন, মহাশয়কে সাহায্য দিতে কৃষ্ণবান্ নামে অমাত্য  
অভিযয় বত্নবান্ আছেন । তিনিই—

Yang.—Now, Sir, is there no minister who is careful  
to console him ?

অনাহারে তুল্যঃ প্রত্য-বদিত-চামবদনঃ

শরীরে সংস্কারং নৃপতিসমদুঃখং পরিবহন ।

দিবা বা রাত্রৌ বা পরিচরতি যত্নে নরপতিং

নৃপঃ প্রাণান্ সযস্ত্যজতি যদি তস্মাপ্যুপরমঃ ॥ ১৪

বাসবদন্তা ( স্বগতম্ ) — দিগ্ভিষা সুশিক্ষিতো দাৰ্শি  
অয্যুক্তো ( ক ) ।

( ক ) দিগ্ভিষা সুশিক্ষিত ইদানোম্ আয়ং পুত্রঃ ।

Student.—Yes, there is the minister named Ruman-  
w/n who is very careful to console His Majesty He is—

### Sloka 14

Eng. Equiv. 'অনাহার—fasting. প্রত্য-বদিত-চামবদন—one  
whose face is emaciated ( চাম ) by constant ( প্রত্য ) weeping  
( বদিত ). সংস্কার—decoration. নৃপতিসমদুঃখম্—with equal sorrow  
with the king. উপরম—death.

Prose.—[ চ হি ] অনাহারে তুল্যঃ, প্রত্যবদিতচামবদনঃ, শরীরে সংস্কারং  
নৃপতিসমদুঃখং পরিবহন, দিবা বা রাত্রৌ যত্নে নরপতিং পরিচরতি । নৃপঃ যদি  
সযঃ প্রাণান্ ত্যজতি তস্য অপি উপরমঃ ( মর্মে ) ।

Beng.—তিনি অনাহার বিষয়ে [ রাজার ] সমান, অবিরত  
কন্দনবশতঃ তাঁহার বদন ক্রীণ হইয়াছে, রাজার স্যায় সমান দুঃখেই  
শরীরে সংস্কার ধারণ করিয়া তিনি কি দিন কি রাত্রি সর্বদাই রাজার  
পরিচর্যা করিতেছেন । রাজা যদি এখন প্রাণত্যাগ করেন, তাহা হইলে  
তাঁহারও মৃত্যু হয় ॥ ১৪ ॥

English—[ He is ] like [ the king ] in respect of fasting  
His face is emaciated by constant weeping. He puts on  
decorations ( toilet, &c. ) with sorrow similar to that of  
the king, [ Thus ] he carefully serves the king day and  
night. If the king dies now, then he, too, will die. 14.

বাসবদন্তা ( স্বগত ) —গোভাগ্যবশতঃ আৰ্য্যপুত্র এখন মর্মান্বিত  
অবস্থানে আছেন ।

যৌগন্ধরায়ণঃ— ( প্রাক্কগতম্ ) অহো 'মহান্নরসুহৃতি  
রমণ্যবান্ । কুতঃ—

সবিশ্রমো জ্ঞায়ং ভারঃ প্রসক্তস্তস্য তু শ্রমঃ ।

তস্মিন্ সৰ্বমধীনং হি যত্রাধীনো নরাধিপঃ ॥ ১৫ ॥

( প্রকাশম্ ) অথ ভীঃ ! পর্যবস্থা পিত ইদানীং স রাজা ?

ব্রহ্মচারী—তদিদানীং ন জানি । ইহ তয়া সহ হসিতম্,  
ইহ তয়া স কথিতম্, ইহ তয়া সহ পৰ্যুগ্ষিতম্, ইহ তয়া  
সহ ক্রুপিতম্, ইহ তয়া সহ শয়িতম্, ইত্যেবং তং বিলপন্তং

*Vāsava.*—Fortunately my husband is now placed in the care of a good man.

*Eng. Equiv.* পর্যবস্থা পিত—consoled. পৰ্যুগ্ষিত—lived. অপকাল—went out. শীঘ্রতঃ—deserted by the stars and the moon.

যৌগ ( অগত )—অহো, মহাজনের উপযুক্ত ভারই কখন বহন করিতেছেন । যেহেতু—

( প্রকাশে ) মহান্নর, এখন সেই রাজা সাধনা গ্রাস্ত হইয়াছেন ত ?

*Yaug. ( to himself )*—Oh, Rumanwán is carrying a burden proper for a great man. For,—

( *Aloud* ) Then, Sir, the king is now consoled, I hope.

*Eng. Equiv.* সুনিবিশ্র—properly placed [ in the care of a good man ]. মহান্নর—the burden that can be carried by a great man.

### Sloka 15

*Prose.*—অর্থ ভারঃ হি সবিশ্রমঃ, তস্য তু শ্রমঃ প্রসক্তঃ । নরাধিপঃ যত্র অধীনঃ, তস্মিন্ সৰ্বং হি অধীনম্ ।

*Beng.*—[ আশ্রয় ] এই ভারের বিশ্রাম আছে, কিন্তু তাঁহার অর্থ অবিরত । রাজা বাহার অধীন, সকলই তাঁহার অধীন ( অর্থাৎ তাঁহার উপর নির্ভর করে ) ॥ ১৫ ॥

রাজানম্ অমাতৌর্মহতা যত্নেন তস্মাদ্ গ্রামাদ্ গ্রহীত্বা  
অপক্ৰান্তম্ । ততো নিচক্রান্তে রাজনি প্রৌষিতনজ্ঞত্রচন্দ্রমিব নভঃ  
অরমণীয়ঃ সংবৃত্তঃ স গ্রামঃ । ততোহমপি নির্গতোঽস্মি ।

তাপসী—মৌ খলু গুণবন্তৌ গ্রাম রাজা, জৌ আশ্রয়ন্তু এষ  
বি হমিণা এষ্য' পস'সৌশ্রদি ( ক ) ।

( ক ) স খলু গুণবান্ নান রাজা, য আশ্রয়ন্তুনাপি অনেন এবং প্রযস্যতে ।

English. This burden [ of mine ] has its cessation,  
but his exertion is incessant. On whom the king depends,  
everything depends upon him. 15.

Eng. Equiv. সবিষ্মন—having cessation., প্রসক্ত—incessant-  
অম—exertion ; labour.

ব্রহ্মবাসী—তাঁহা আশ্রি এখন জানি না । “এখানে তাঁহার সহিত  
হাস্ত করিয়াছিলাম, এখানে তাঁহার সহিত কথাবার্তা বলিয়াছিলাম,  
এখানে তাঁহার সহিত বাস করিয়াছিলাম, এখানে তাঁহার সহিত কোপ  
করিয়াছিলাম, এখানে তাঁহার সহিত শয়ন করিয়াছিলাম” এইরূপে  
রাজা যখন বিলাপ করিতেছিলেন, তখন অসাত্যগণ অতিশয় যত্নসহকারে  
তাঁহাকে লইয়া সেই গ্রাম হইতে চলিয়া গিয়াছেন । তখনকার রাজা  
নিষ্ক্রান্ত হইলে পরে সেই গ্রাম চন্দ্র-নক্ষত্রহীন আকাশের মত অরমণীয়  
হইয়াছে । সেইজন্য আশ্রিও চলিয়া আসিয়াছি ।

Student.—Now I do not know that. “Here I laughed  
with her, here I conversed with her, here I lived with her,  
here I was angry with her, here I lay down with her,”  
thus saying when the king was lamenting, the ministers  
with great care went away with him from the village.  
Then, when the king had gone out, the village became as  
dreary as the sky deserted by the stars and the moon. So,  
I too have come out.

চেটী—মহিয়ারিণ, কিং যু যু অপর। इत्यथा तस्य इत्थं  
गमिष्यदि ( क ) ।

पद्मातयी ( आत्मगम् )—मम हिमण एव सह  
मन्तिदं ( ख ) ।

ब्रह्मचारी—आपृच्छामि भवन्ती । गच्छामस्तावत् ।

उभौ—गम्यतामर्थसिद्धये ।

• ब्रह्मचारी—तथास्तु । ( निष्क्रान्तः )

( क ) महিয়ারিণে ! কিং যু খলু অপরা স্ত্রী তস্য ইত্য' গ'মিষ্যতি ।

( খ ) মম হৃদয়েনৈব সহ মন্তিতম্ ।

ভাগসী—এই আগন্তুকও বীশাব এইরূপ প্রশংসা করেন, সে রাজা  
বাসবদত্তই গুণবান্ ।

Lady-hermit.—He who is thus being praised even by  
this stranger must be indeed a qualified king.

Eng. Equiv. আললুক—stranger. প্রসংসিত—  
is praised. আদৃষ্টামি—I take leave of. অর্থসিদ্ধি—the accomplishment of  
purpose.

চেটী—রাজপুত্র, অস্ত্র কোনও স্ত্রী কি তাঁহার হাতে পড়িবে ?

পদ্মাবতী ( অগত )—আমার হৃদয়েরই সহিত যত্না করিয়াছে ।

ব্রহ্মচারী—আপনার কাছ বিদায় লইতেছি । তবে আমি ।

উভয়ে—উদ্দেশ্য-সিদ্ধির জন্য অগ্রসর হউন ।

ব্রহ্মচারী—তাহাই । ( নিষ্ক্রান্ত )

Maid—Princess, is it that another wife shall fall in  
his hand ?

Padmā ( to herself )—She has just consulted with  
my heart.

• Student—I would take leave of you. Let me go please.

• Both.—Go then for the accomplishment of your object

• Student—So be it. ( Exit )

যৌগন্ধরায়ণঃ—সাবু, অহমপি তত্রভবত্যা অম্যনুজাতো  
গন্তুমিচ্ছামি ।

কাঞ্চু কীযঃ—তত্রভবত্যা অম্যনুজাতো গন্তুমিচ্ছতি কিল ।

পদ্মাবতী—অয়স্য ভগ্নিষা অয়েণ বিণা চক্খিঠ-  
স্সদি ( ক ) ।

যৌগন্ধরায়ণঃ—সাবুজন-হস্তগতৈষা নোত্কখিঠথতি ।

( কাঞ্চু কীযমবলোক্য )—গচ্ছামস্তাবত্ ।

কাঞ্চু কীযঃ—গচ্ছন্তু ভবান্ পুনদর্শনায ।

যৌগন্ধরায়ণঃ—তথাস্তু । ( নিষ্কান্তঃ । )

( ক ) অয়স্য ভগ্নিকা অয়েণ বিণা চক্খিঠথতি ।

Eng. Equiv. অনুজাত—permitted. উত্কখিঠথতি—will be  
anxious. সাবুজনহস্তগত—placed in the care of an honest  
person.

বৌগ—ভাল, আমিও মাননীয় রাজপুত্রীর অনুমতি লইয়া বাইতে  
ইচ্ছা করি ।

কাঞ্চুকীর—ইনি আপনার অনুমতি লইয়া বাইতে ইচ্ছা করিতেছেন ।

পদ্মাবতী—মহাশয়ের ভগিনী মহাশয়ের বিহনে উৎকণ্ঠিতা হইবেন ।

বৌগ—সাবুজনের হস্তে পড়িত হইয়া ইনি উৎকণ্ঠিতা হইবেন না ।

( কাঞ্চুকীরের প্রতি দৃষ্টিপাত করিয়া )—আমি তবে বাইতেছি ।

কাঞ্চুকীর—আহ্নন, পুনরায় যেন দেখা হয় ।

বৌগ—তাঁহাই হোক । ( নিষ্কান্ত ) ।

Yaug.—Well. I too wish to depart with the permission  
of her ladyship.

Chamberlain.—He wishes to depart with the permis-  
sion of your ladyship.

Padma'.—Your Honour's sister will be anxious without  
your honour.

Yaug.—Placed in the care of an honest person, she  
will not be anxious. (Looking at the Chamberlain)—I shall  
go now.



কাশ্যকীয়ঃ—সময় বদানীম্ অধ্যক্ষং প্রবেষ্টুম্ ।

পদ্মাবতী—অয়্যে, বন্দামি ( ক ) ।

তাপসী—জাতি, তব সঙ্গিনী ভক্তার' লম্বিহি ( খ ) ।

বাসবদত্তা—অয়্যে, বন্দামি দাব অহ' ( গ ) ।

তাপসী—তুং পি অধরেণ ভক্তার' সমাসাদেহি ( ঘ ) ।

বাসবদত্তা—অনুগৃহীতমিহি ( ঙ ) ।

( ক ) আর্যে, বন্দে ।

( খ ) জাতি, তব সহস্র' ভক্তার' লম্বিহি ।

( গ ) আর্যে বন্দে তাবদহম্ ।

( ঘ ) তব পি অধরেণ ভক্তার' সমাসাদয় ।

( ঙ ) অনুগৃহীতমিহি ।

Chamberlain.—You honour may go to see us again ( i. e. may we meet again ).

Yang.—So be it ( Exit ).

কাশ্যকীয়—এখন অভ্যন্তরে প্রবেশ করিব। সন্ধ্যা হইয়াছে ।

পদ্মাবতী—আর্ঘ্যে, প্রণাম করি ।

তাপসী—বৎসে, তোমার অশ্রুপান স্বামী লাভ কর ।

বাসবদত্তা—আর্ঘ্যে, আমি প্রণাম করি ।

তাপসী—তুমিও অচিরে স্বামীকে প্রাপ্ত হও ।

বাসবদত্তা—অনুগৃহীত হইলাম ।

Chamberlain.—Now it is time to enter inside.

Padma.—Holy madam, I bow to [ you ].

Lady-hermit.—My girl, may you get a husband worthy of you.

Vasava.—Holy hermit, now I bow [ to you ].

Lady-hermit.—May you, too, get your husband without delay.

Vasava.—I am beholden [ to you ].

কাঞ্চ কোয়ঃ—তদ্ আগম্যতাং । ইত ইতো ভবতি । সম্মতি  
হি—

খগা বাসোপিতা: সলিলমবগাডো মুনিজন:

প্রদীপ্তোঃগ্নির্ভাতি প্রবিচরতি ধূমো মুনিবনম্ ।

পরিভ্রষ্টো দূরাদ্ রবিরপি চ সংশ্লিস্কিরণো

রথং ব্যাবর্ত্যাসৌ প্রবিশতি শনৈরস্তশিখরম্ ॥ ১৬

( নিষ্কান্তাঃ সৰ্বৈঃ । )

ইতি প্রথমোঃ

কাঞ্চ কোয়ঃ—তবে আগমন করুন । যাননৌয়ে, এই দিকে, এই দিকে ।  
ষেহেতু এখন —

Chamberlain. — Then come. This way, this way, your  
Highness, For now—

### Sloka 16.

Eng. Equiv. খগা—bird. বাসোপিত—gone to the nests.  
অবগাড entered [ to bathe ]. প্রদীপ্ত—kindled, পরিভ্রষ্ট—fallen  
down. সংশ্লিস্কিরণ—with his rays diminished. আবর্ত্য—  
having turned. অশিখর—the peak of the setting mountain.

Prose.—খগা: বাসোপিতা:, মুনিজন: সলিলম্ অবগাড:, প্রদীপ্ত: অগ্নি: ভাতি,  
ধূম: মুনিবনং প্রবিচরতি. রবি: অপি চ সংশ্লিস্কিরণ: দূরাদ্ পরিভ্রষ্ট: অসৌ রথং  
ব্যাবর্ত্য শনৈ: অশিখরং প্রবিশতি ।

Beng. পক্ষিগণ বাসায় গিয়াছে, মুনিগণ অবগাহন করিতে জলে  
প্রবিষ্ট হইয়াছেন, প্রজলিত অগ্নি শোভা পাইতেছে, ধূমরাশি তপোবন  
ব্যাপ্ত করিয়াছে; সূর্য্যও তাঁহার কিরণজাল সংশ্লিষ্ট করিয়া ( শুটাইয়া  
লইয়া ) দূরে সরিয়া পড়িয়াছেন এবং তিনি রথ কিরাইয়া ধীরে ধীরে  
অশিখরে প্রবেশ করিতেছেন । ১৬ ।

( সকলে চলিয়া গেলেন )

**English.**—The birds have retired to their nests, the sages have entered water [ to bathe ], the kindled [ sacrificial ] fire is shining, the smoke is spreading through the holy forest, the sun also, with his rays contracted, has fallen down far away, and he, having turned his chariot, is slowly entering the peak of the setting mountain. 16.

*Exeunt all.*

End of Act 1.

अथ द्वितीयोऽङ्कः

- ( ततः प्रविशति चेटो ) ।

चेटी—कुञ्जरिण ! कुञ्जरिण ! कहिं कहिं भट्टिदारिभा  
पदुमावदौ । किं भणसि, एसा भट्टिदाभा माहवौलदा-  
मण्डवस्स परसदो कन्दुएण कोलदित्ति । जाव भट्टिदारिभं  
उपसप्पामि । ( परिक्लम्यावलोकय ) अम्मो ! इभं भट्टिदारिभा  
उक्कदिह-कवणवूलिएण वायामसञ्जाद-खेदविन्दु-विदन्तिहेण

**Eng. Equiv.** भणसि—you say. माहवौलदानन्दप—a bower of Mādhavi creepers. कन्दुक—a ball. उत्कृत-कवणवूलिक—having the ear-ornament raised up व्यायामसञ्जातखेदविन्दुविचित्रित—

परिस्सन्त-रमणीयदं सखिण मुह्येण कन्दुएण कीलन्दी इदो एव  
आभच्छदि । आव उवसप्पिस्सं ( क ) ।

( निष्क्रान्ता )

प्रवेशकः

( क ) कुञ्जरिके, कुञ्जरिके, कुत्र कुत्र भर्तृदारिका पद्मावती? किं भणसि,  
एषा भर्तृदारिका माधवीलतामण्डपस्य पार्श्वतः कन्दुकेन क्रीडतीति? यावद्  
भर्तृदारिकाम् उपसर्पामि । अम्बो! इयं भर्तृदारिका उत्कृत-कर्णचूलिकेन व्यायाम-  
decorated with drops of perspiration formed on account of  
exertion. परिश्रान्त-रमणीय-दर्शन—looking tired yet charming.

( तখনস্তর চেটীর প্রবেশ )

চেটী—কুঞ্জরিকে, কুঞ্জরিকে, রাজপুত্রী পদ্মাবতী কোথায়? কি  
বলিলে? এই রাজপুত্রী মাধবীলতামণ্ডপের পার্শ্বে বল (কন্দুক)  
লইয়া খেলা করিতেছেন? যাহা হউক, রাজপুত্রীর কাছে যাই।  
( অগ্রসর হইয়া দৃষ্টিপাত পূর্বক ), ওমা! এই যে রাজপুত্রী বল লইয়া  
খেলা করিতে করিতে এইদিকেই আসিতেছেন, ইহার কর্ণচুলিকা  
(অলঙ্কার) উন্নত হইয়াছে; ইহার মুখানি পরিশ্রম-জাত ঘর্ম্মবিন্দুদ্বারা  
শোভিত এবং পরিশ্রান্ত হইলেও দেখিতে রমণীয়। যাহা হউক, কাছে  
যাই। ( নিষ্ক্রান্ত )।

প্রবেশক

( Then enter maid )

English.—Maid.—Kunjarikā, Kunjarikā, where is  
Princess Padmavati? What do you say? —Here the  
Princess is playing with a ball by the side of the bower of  
Mādhavi creepers? However, I shall approach the  
Princess. ( *Advancing and looking* ). Oh, here the  
Princess with her face, having the ear-rings raised up,  
decorated with drops of perspiration formed on account of  
exertion, and looking tired yet charming, is coming  
hitherwards, playing with her ball, However, let me  
approach her. ( *Exit* ).

Interlude

( ততঃ প্রবিষতি কন্দুকেন ক্রীড়ন্তী পদ্মাবতী সপরিবারা বাসবদত্তয়া সহ )

বাসবদত্তা—হুলা ! এসো দে কন্দুকো ( ক ) ।

পদ্মাবতী—অট্টে, ভোদু দাণি' এত্তম' ( খ ) ।

বাসবদত্তা—হুলা ! অতিচিরং কন্দুএণ কীলিঅ অহিঅ-  
সজ্জাদরাম্মা পরকেরাম্মা বিষ দে হুত্থা সংহত্তা ( গ ) ।

সজ্জাতস্বেদবিন্দুবিষিক্রিতেন পরিয়াস-রমণীয়দর্শনেन সুখেন কন্দুকেন ক্রীড়ন্তী ইত  
এব আনচ্ছতি । যাবদ উপসর্প্ণাস্মি (rather উপসর্পামি—জট্ with যাবত্) ।

( ক ) হুলা ! এষ তে কন্দুকঃ

। ( খ ) আর্যে ! ভবতু ইদানীম্ এতাবত্ ।

( গ ) হুলা ! অতিচিরং কন্দুকেন ক্রীড়িত্বা অধিকসজ্জাতরাম্মা পরকীয়ী ইব  
তে হুত্থী সংহতী ।

Eng. Equiv. অধিকসজ্জাতরাম—with their redness grown  
more ( also, with increased attachment ). পরকীয়—  
belonging to another.

( তদনন্তর কন্দুকক্রীড়া করিতে করিতে পরিজনদিগের এবং

বাসবদত্তার সহিত পদ্মাবতীর প্রবেশ )

বাসব—ওহে, এই তোমার কন্দুক ।

পদ্মা—আর্যে, ইহা এই পর্যন্ত থাক ।

বাসব—ওহে, অনেকক্ষণ ধরিয়া বল লইয়া খেলিয়া তোমার হাত  
তুইটির রক্তিম। অধিকতর বাড়িয়াছে, যেন ইহার। পরের হইয়া  
পড়িয়াছে ।

( Then playing with her ball, enter Padmāvati  
with her attendants and with Vāsavadattā ).

\* Vāsava. Hallo ! Here is your ball.

Padmā.—Revered madam, now let it be stopped.

Vāsavā.—Hallo, by playing for a long time with the  
ball, your hands with their redness increased, seem to be  
belonging to another. ' .

চণ্ডী—কীলদু কীলদু দাব ভট্টদারিষা। শিব্বত্তীশদু  
দাব অশ্ব কন্যাভাব-রমণীশো কালো ( ক )।

পদ্মাবতী—অয়্যে, কিং দাশি মং শোহসিদং বিশ্ব  
শিব্বত্তীশসি ( খ )।

বাসবদত্তা—যহি যহি। হলা! অধিশ্ব অজ্ঞ সৌহদি।  
অভিদো বিশ্ব দে অজ্ঞ বরমুহং পেক্ষামি ( গ )।

( ক ) কীডতু কীডতু তাবদ ভট্টদারিকা। নিব্বল্যতাং তাবদ কন্যাভাব-  
রমণীয়ঃ কালঃ।

( খ ) অয়্যে কিম্ হদানীং মাম্ অবহসিতুম্ ইব নিধ্যায়সি।

( গ ) নহি নহি। হলা! অধিকম্ অদ্য শোভতে। অভিত ইব তে অদ্য  
বরমুখং পশ্যামি।

Eng. Equiv. নিব্বল্যতাং—let ( her ) pass ( or. enjoy )  
কন্যাভাবরমণীয়—charming on account of virginhood. নিধ্যায়সি—  
you are thinking. বরমুখ—an excellent face ( also,  
the face of a bride-groom. )

চণ্ডী—রাজপুত্রি, খেলিয়া লউন, খেলিয়া লউন। কুমারীভাব  
হেতু রমণীয় এই কাল উপভুক্ত হউক।

পদ্মাবতী—আর্য্যে, আমাকে উপহাস করিতে বৃদ্ধি আপনি কি  
চিন্তা করিতেছেন?

বাসব—না, না। ওহে, আজ বেশ শোভা পাইয়াছে। আমি  
চারিদিকেই যেন আজ তোমার বরমুখ দেখিতেছি।

Maid.—Let, let the Princess play on. Let this char-  
ming period of maidenhood be enjoyed.

Padm.—Revered madam, with are you now thinking  
probably to out jokes with me?

Vāsava.—No, no. Hallo! You look very beautiful  
to-day. I see your beautiful face to-day as if on all sides.  
( Also, I see to-day the face of your bridegroom near at  
hand ).

পদ্মাবতী—অপেহি । মা দাণি মং অহস ( ক ) ।

বাসবদত্তা—এসম্হি তুহণীয়া ভবিস্সম্মহাসেনবধু ( খ ) ।

পদ্মাবতী—কো এসো মহাসেনো নাম ( গ ) ?

বাসবদত্তা—অস্থি উজ্জয়িনীয়ো রাজা প্রযোতো নাম ।

তস্ম বলপরিমাণ-ণিব্বুত্ণং নামহিণ্ণং মহাসেনো তি ( ঘ )

চেটী—ভট্ঠিদারিকা তেণ রড্জা সহ সম্বন্ধং য়েচ্ছদি ( ঙ ) ।

( ক ) অপেহি । মা ইদানীং মাম্ অবহস ।

( খ ) এষা অস্মি তুণীকীয়া ভবিষ্যম্মহাসেনবধু ।

( গ ) ক এষ মহাসেনো নাম ?

( ঘ ) অস্মি উজ্জয়িনীযো রাজা প্রযোতো নাম । তস্য বলপরিমাণনিহঁতং নামধেয়ং মহাসেন ইতি ।

( ঙ ) ভট্ঠিদারিকা তেন রাজা সহ সংবন্ধং ন ইচ্ছতি ।

Eng. Equiv. অপেহি—be off. তুণীক—silent. ভবিষ্যম্মহাসেনবধু—the would-be daughter-in-law of Mahāsena. বলপরিমাণ-নিহঁত—applied for the vastness of his army.

পদ্মাবতী—যাও ! আমাকে এখন উপহাস করিও না ।

বাসব—হে মহাসেনের ভাবী বধু, এই আর্মি চুপ করিলাম ।

পদ্মা—এই মহাসেন কে ?

বাসব—প্রজ্যোত-নামক উজ্জয়িনীর রাজা । তাঁহার সেনার পরিমাণ অল্পসারে নাম ইহঁয়াছে 'মহাসেন' ।

চেটী—রাজপুত্ৰী সেই রাজার সহিত সঙ্ক ইচ্ছা করেন না ।

Padmā—Begone. Don't cut jokes with me now.

Vasava.—Here I am silent, O the would-be daughter in-law of Mahāsena.

Padmā.—Who is this Mahāsena ?

Vāsava.—There is the king of Ujjayini, named Pradyota. He is named Mahāsena after the vastness of his army.

বাসবদত্তা—অহ কেণ খু দাণিঁ অভিলষদি (ক) ?

চেটী—অস্থি বস্তুরাণী উদয়নী নাম। তস্য গুণাণি  
-মহিদারিকা অভিলষদি (খ) ।

বাসবদত্তা—( আত্মগতম্ )—অথ্যভূতং ভর্তারং অভিলষদি ।  
( প্রকাশম্ ) কেণ কারণেণ ?

চেটী—সানুক্রোশো স্তি ( ঘ )

বাসবদত্তা—( আত্মগতম্ ) জানামি জানামি । অশং বি  
জণো এষ্ম উন্মাদিতো ( ঙ ) ।

চেটী—মহিদারিক, যদি সো রাজা বিরূপো ভবে ( চ ) ?

( ক ) অশ কেন খলু ইদানীম্ অভিলষতি ?

( খ ) অস্থি বস্তুরাজ উদয়নী নাম। তস্য গুণান্ ভর্তারিকা অভিলষতি ।

( গ ) আত্মগত ভর্তারম্ অভিলষতি । কেন কারণেণ ?

( ঘ ) সানুক্রোশ ইতি ।

( ঙ ) জানামি জানামি । অথনপি জন এষম্ উন্মাদিতঃ ।

( চ ) ভর্তারিকে । যদি স রাজা বিরূপো ভবেত ?

Eng. Equiv. সানুক্রোশ—kind. উন্মাদিত—maddened. বিরূপ—  
ugly.

Maid—The Princess does not desire alliance with that  
king.

বাসব—তাহা হইলে কাহার সহিত এখন ইচ্ছা করেন ?

চেটী—উদয়ন নামে বৎসরাজ আছেন, রাজপুত্রী তাঁহার গুণাভি-  
লাষিনী ।

বাসব ( স্বগত )—আত্মগতকে স্বামিরূপে পাইতে ইচ্ছা করেন ।  
( প্রকাশ্যে )—কি কারণে ?

চেটী—তিনি দয়ালু, এইজন্য ।

বাসব ( স্বগত )—কানি জানি । এই আশিও এইরূপ উন্মাদিত  
হইরাছিলার ।

চেটী—রাজপুত্রী, যদি সেই রাজা কুৎসিত হয়েন ?

Vāsava.—Then with whom does she desire [ it ] now ?



বাসবদত্তা—যহি যহি । দংসযৌশৌ এব্ব ( ক ) ।

পদ্মাবতী—অট্যে, কহং তুবং জাণাসি ( খ ) ।

বাসবদত্তা (পাটমগতম্)—অট্যউস-পবস্ববাঢ়েণ অদিব্বন্দৌ  
সমুদাচারৌ । কিং দাণিৎ করিস্সং ? হৌদু দিট্ঠং । ( প্রকাশম্ )  
হলা ! এব্বং উজযৌশৌ জযৌ মন্তেদি ( গ ) ।

( ক ) নহি নহি । দর্শনীয় এব ।

( খ ) আর্য্যে, কথং ত্বং জানসি ?

( গ ) আর্য্যপুত্রপক্ষপাতেন অতিক্রান্তা, সমুদাচারঃ । কিম্ ইদানীং করিষ্যামি ?  
भवतु, दृष्टम् । हला । एवम् उज्जयिनौशौ जयौ मन्तेदि ।

Maid—There is the king of the Vatsas named Uday-  
ana. His merits are to the liking of the Princess.

Vāsava ( to herself )—She likes to have my husband  
for hers. ( Aloud )—For what reason ?

Maid — Because he is kind

Vāsava ( to herself )—I know, I know. This person  
( i. e. myself ) also was maddened in this way.

Maid—Princess, if that king be ugly ?

Eng. Equiv. দর্শনীয়—beautiful. আর্য্যপুত্র-পক্ষপাত—partiality  
for my husband. অতিক্রান্ত—transgressed. সমুদাচার—proper  
course of conduct. সৌন্দর্য—beauty.

বাসব—না, না । তিনি সুরূপই বটে ।

পদ্মাবতী—আর্য্যে, আপনি কিরূপে জানিলেন ?

বাসব ( স্বগত )—আর্য্যপুত্রের পক্ষপাত হেতু আমি [ আমার  
সমুচিত ] আচার অতিক্রম করিয়াছি । এখন কি করিব ? জান্হা,  
ঠিক হইয়াছে । ( প্রকাশে )—ওহে, উজ্জয়িনীর লোকে এইরূপ বনে ।

Vāsava.—No no, he is indeed beautiful.

Padmā.—Revered madam, how do you know ?

পদ্মাবতী—জুস্কাই। য খু এসো উজ্জয়িনীদুস্কাই। সব্ব-  
জগন্মনোভিরামং খু সৌভগ্নাং নাম ( ক )।

( তত: প্রবিষতি ধাত্রী । )

ধাত্রী—জেদু ভট্টিদারিমা। ভট্টিদারিমা ! দিগ্গামি ( খ )।

বাসবদত্তা—অয়্যে ! কসম ( গ )।

( ক ) যুজ্যতে ন খলু এষ উজ্জয়িনীদুর্লভঃ। সর্বজন-মনোঃভিরামং খলু  
সৌভাগ্যং নাম।

( খ ) জয়তু ভট্টদারিকা। ভট্টদারিকি, দত্তাসি।

Vāsava. ( *Aside* ).—The proper course of conduct has been transgressed for my partiality towards my husband. What shall I do now ? However, I see. ( *Aloud* ).—Oh, the men of Ujjayinī say so.

পদ্মা—তাহা হইতে পারে। ইনি উজ্জয়িনীতে হুস্ভ নহেন।  
সৌন্দর্য বাস্তবিক সকলেরই মনোরম।

( তখনস্তর ধাত্রীর প্রবেশ )

ধাত্রী—রাজপুত্রীর অধ হউক। রাজপুত্রি, তুমি প্রস্তু হইয়াছ।

বাসব—আর্ঘ্য, কাশাকৈ ?

( *Then enter the nurse* )

Padmā.—Quite possible. He (i. e. his sight) may not be rare at Ujjayinī. Beauty, indeed, fascinates the minds of all alike.

Nurse.—Prosperity to the Princess. Princess, you have been offered [ for marriage ].

Vāsava,—To whom, madam ?

ধাত্রী—বচ্ছরাশ্রমস উদয়নস ( ক ) !

বাসবদত্তা—অহ কুশলী সো রাশ্মা ( খ ) ।

ধাত্রী—কুশলী সো ইহ আশ্রমো । তস্ম মম্বিদারিমা  
পট্টিচ্ছিতা অ ( গ ) !

বাসবদত্তা—অশ্বাহিদং ( ঘ ) ।

ধাত্রী—কিং পৃথ অশ্বাহিদং ( ঙ ) ।

\* ইহ—Omitted in Ganapati's edition.

( ক ) বতসরাজা উদয়নাথ ।

( খ ) অথ কুশলী স রাজা ?

( গ ) কুশলী স ইহ আগতঃ । তস্য মনুদারিকা প্রতীচা অ ।

( ঘ ) অত্যাঙ্কিতম্ ।

( ঙ ) কিমত্র অত্যাঙ্কিতম্ ?

Eng. Equiv. কুশলী—doing well, প্রতীচ—desired [ for marriage ]. অত্যাঙ্কিত—Ah me ! A great misfortune.

ধাত্রী—বৎসরাজ উদয়নকে ।

বাসব—আচ্ছা, সেই রাজা কুশলে আছেন ?

ধাত্রী—তিনি কুশলে আছেন ও এখানে আগমন করিয়াছেন এবং  
তদ্বারা রাজপুত্রী [ বিবাহার্থ ] অভিলাষিত হইয়াছেন !

বাসব—বড়ই বিপদ !

ধাত্রী—ইহাতে কি বিপদ আছে ?

Nurse.—To Udayana, king of Vatsa.

Vāsava.—Is that king doing well ?

Nurse.—He is well and has come here. And she has been desired by him [ for marriage ].

Vāsava.—A calamity !

Nurse.—What calamity is there in this ?

বাসবদত্তা—য হু কিঞ্চি । তহ নাম সন্তপ্পিচ উদা-  
সোণা হোদি স্তি ( ক ) ।

ধাত্রী—অথ্যে, আগম-প্ৰধানাণি সুলভ-পথ্যবস্থানাণি  
মহাপুরুষ-হিষমাণি হোন্তি ( খ ) ।

বাসবদত্তা—অথ্যে ! সন্মং এষ তেন বরিদা ( গ ) ।

ধাত্রী—গহি গহি । অগণ-প্ৰয়োজনে ইহ আগদস্স  
অভিজ্ঞান-বিজ্ঞান-বয়ো-রূপং পেক্ষিতম্ সন্মং এষ মহারাণ্য  
দিগ্গা ( ঘ ) ।

( ক ) ন স্বলু কিঞ্চিৎ । তথা নাম সন্তপ্য উদাসীনো ভবতীতি ।

( খ ) অর্থে, আগম-প্রধানানি সুলভ-পথ্যবস্থানানি মহাপুরুষবৃন্দায়াণি ভবন্তি ।

( গ ) অর্থ্যে স্বয়ম্ एव तेन वरिता ।

( ঘ ) নহি নহি । অন্য প্রয়োজনে ইচ্ছাগতস্য অভিজ্ঞান-বিজ্ঞান-বয়ো-রূপং দৃষ্ট  
স্বয়ম্ एव महाराजेन दत्ता ।

Eng. Equiv. সন্তপ্য—having lamented. আগমপ্রধান—mainly depending upon the Shāstras. সুলভপথ্যবস্থান—that can be easily restored to the natural state. বরিত—betrothed. অভিজ্ঞান-বিজ্ঞান-বয়োরূপম্—high birth, learning, age and beauty.

বাসব—কিছুই না। [ তবে ] সেইরূপে সন্তাপ করিয়া আবার উদাসীন হইতেছেন, এই মাত্র ।

ধাত্রী—আরো, মহাপুরুষদের হৃদয় প্রধানতঃ আগমের ( শাস্ত্রের ) উপর নির্ভর করে, এজন্য সহজেই প্রকৃতিস্থ হইয়া থাকেন ।

বাসব—আরো, তিনি স্বয়ং ইহাকে বরণ করিয়াছেন ?

ধাত্রী—না, না। অন্য কোনও প্রয়োজনে তিনি এখানে আসিলে তাহার কুল, বিদ্যা, বয়স এবং রূপ দেখিয়া স্বয়ং মহারাজ কর্তৃকই ইনি প্রদত্তা হইয়াছেন ।

Vāsava.—Nothing indeed. Only this that having lamented [ for his wife ] in that way he should [ now ] become indifferent.

Nurse.—Madam, the hearts of great men mainly

বাসবদত্তা—( আত্মগতম্ ) এতৎ । অণবরহী দাণি  
অতথ অখ্যুতত্তো ( ক ) ।

( প্রবিশ্বাপরা )

চেটী—তুৱরদু তুৱরদু দাব অখ্যা । অজ্ঞ এব্ব কিল সো-  
মণং ণকত্তত্ । অজ্ঞ এব্ব কৌদুমকুলং কাদব্বং তি অম্হাণং  
মহিণী মণাদি ( খ ) ।

বাসবদত্তা—( আত্মগতম্ ) জহ জহ তুৱরদি, তহ তহ  
অম্বীকরোদি মে হিঅম্বাং ( গ ) ।

( ক ) এবম্ অনপরাহ ইদানীম্ অত আৰ্যপুত্ৰঃ ।

( খ ) ত্বরতাং ত্বরতাং তাবদু আৰ্য্যো । অদ্য এৱ কিল শৌভনং নচতম্ । অদ্য  
কৌতুকমঙ্গলং কৰ্ত্তব্যম্ ইতি অস্মাকং মহিণী মণষিতি ।

( গ ) যথা যথা ত্বরতে, তথো তথা অম্বীকরোতি মে হৃদয়ম্ ।

depend upon the Shástras and ( so ) they can be easily  
restored to the normal state.

Vásava.—Madam, has he himself sought her hand ?

Nurse.—No, no. He came here on some other purpose  
when the great king found his high birth, learning, age  
and beauty and he himself offered her hand [ to him ],

Eng. Equiv. অনপরাহ—free from [ the charge of having  
committed an ] offence. শৌভন—auspicious. কৌতুকমঙ্গল—the  
ceremony of binding the auspicious (nuptial) thread.  
মহিণী—mistress i. e. the queen. অম্বীকরোতি—blinds.

বাসব ( স্বগত )—তাই বটে । এ বিষয়ে এখন আৰ্যপুত্র নির্দোষ ।

( অপর চেটী প্রবেশ করিয়া )

চেটী—মাননীয়া আপনি শীঘ্র করুন, শীঘ্র করুন । আজ ভাল নক্ষত্র ।  
আমাদের কর্ত্তা ( অর্থাৎ রাজা ) বলিয়াছেন যে, আজ বিবাহের  
শুভবক্ষন রূপ মঙ্গলকার্য্য করিতে হইবে ।

ধাত্রী—এদু এদু মন্দিরিনী ( ক ) ।

( নিষ্কান্তাঃ সৰ্ব্বৈ । )

ইতি দ্বিতীয়োঃ

( ক ) এতু এতু মন্দিরিনী

বাসব ( স্বগত )—ঘতই করা হইতেছে, ততই তাহা আমার  
কণ্ঠকে অন্ধ করিতেছে ! \*

Vāsava. ( *To himself* ).—This is the case. Then my  
noble lord is not to blame in the matter.

( *Having entered, another* ).

Maid.—Be quick, be quick, madam. To-day indeed there  
is the auspicious star. Our queen says that the auspicious  
( nuptial ) thread should be bound this very day.

ধাত্রী—রাজপুত্রি, আস্থন আস্থন ।

( সকলে নিষ্কান্ত হইল ) ।

দ্বিতীয় অঙ্ক [ সমাপ্ত ] ।

Nurse.—Come, come, O Princess.

Vāsava. ( *To herself* )—All those in which they make  
haste, blind my heart.

( *Exeunt all* )

End of Act II

## अथ तृतीयोऽङ्कः ।

( ततः प्रविशति विचिन्तयन्ती वासवदत्ता । )

वासवदत्ता—विवाहामोदसंकुले अन्तेडर-चउरसाले  
परित्तजिअ पदुमावदिं इह आअदम्हि पमदवणं । जाव  
दाणिं भाअधेअणिवुत्तं दुःखं विणोदेमि । ( परिक्रम्य ) अहो  
अउवाहिदं । अय्यउत्तो वि णाम परकेरओ संवुत्तो । जाव  
उवविसामि । ( उपविश्य ) धउआ खु चक्कवाअवहु, जा  
विरहिदा ण जीवइ । ण खु अहं पाणाणि परित्तजामि ?

\* Some read अन्योन्यविरहिता । But अन्योन्य is wide of the mark. अन्ध would be a better word.

Eng. Equiv. विवाहामोदसङ्कुले—full of mirth on account of the marriage. अन्तःपुरचतुःशाल—the quadrangular yard of the harem. प्रसदवन—a pleasure-garden. भागधेयनिर्वृत्त—produced by fate. (अन्योन्य) विरहित—(mutually) separated, i. e. separated from the mate.

( तदन्तरं चिन्तां करिते करिते वासवदत्तार प्रवेशः ) ।

वासव—विवाहের আমোদে পরিপূর্ণ অন্তঃপুরের প্রাঙ্গণে পদ্মাবতীকে রাখিয়া আমি এখানে প্রমদবনে চলিয়া আসিয়াছি । এখন কিয়ৎকাল [ নিজে ] ভাগ্যদত্ত দুঃখের বিনোদন করিব । ( পাদচারণ করিয়া )—হায়, কি বিপদ ! আৰ্ধ্যপুত্রও পরের হইলেন । একটু উপবেশন করি । ( উপবেশন করিয়া )—চক্রবাক-বধূই ধন্ত, যে স্বামি-বিরহিত হইয়া বাঁচে না । তা' আমি প্রাণত্যাগ করিব না । আৰ্ধ্যপুত্রকে দেখিতে পাইব, এই আশায় যন্ত্রভাগ্য আমি বাঁচিয়া আছি ।

( Then enter Vāsavadattā in a thoughtful mood ).

Vāsava—Having left Padmāvatī in the yard of the harem, full of mirth on account of her marriage, I have come here to this pleasure-garden. Now, for the time being, I shall allay my misery produced by my Fate. ( Taking a few steps ).—Ah me ! My beloved, too, has become another's. Now, I shall sit down. ( Seated )—The wife of the Chakravāka is, indeed, fortunate, as she, separated from her mate, does not live.

অথ্যুতং প্বেকামি তি এতিনা মণোরহেণ জীবামি  
মন্দমায়া (ক) ।

( ততঃ প্রবিশতি পুণ্যাণি গৃহীত্বা চেটী । )

চেটী—কহিঁ ণু খু গদা অথ্যা আবন্তিমা । ( পরিক্রম্যাব-  
লোক্য ) অম্মো ! ইমং চিন্তা-সুজ্জ-হিম্মা নীহার-পড্ধিহদ-  
চন্দ্রলেক্ষা বিম্ম অমণ্ডিত-মহিম্মং বেসং ধারম্মদী পিঅংগু-  
সিলাপট্টে উপবিষ্টা । জাব উপসপ্পামি । ( উপসৃত্য ) অথ্যে  
আবন্তিএ, কো কালো, তুমং অণিেসামি । (খ) ।

( ক ) বিবাহমোদসংকুলে অন্নঃপূর-চনুঃশালি পরিত্যজ্য পদ্মাবতীম্ ইচ্ছাগতা অস্মি  
প্রমদবনম্ । যাবদ ইদানীং ভাগধৈয়নর্হং তং দুখং বিনোদয়ামি । অহী ! অত্যাঙ্কিতম্ ।  
আর্যপুত্রোপি নাম পরকীয়ঃ সংভূতঃ । যাবদ উপবিশামি । ধন্যা খলু চক্ৰবাকবধুঃ ।  
যা বিরহিতা ন জীবতি । ন খল্বহং প্রাণান্ পরিত্যজামি । আর্যপুত্রং পশ্যামি ইতি  
এতেন মনোরথেন জীবামি মন্দমায়া ।

( খ ) কু নু খলু গতা আর্যা আবন্তিকা ? অম্মো ! ইয়ং চিন্তাশব্দহৃদয়া নীহার-  
প্রতিহত-চন্দ্রলেক্ষা ইব অমল্লিতমদ্রকং বেষং ধারয়তী প্রিয়ংগু-শিলাপট্টকে উপবিষ্টা ।  
যাবন্ উপসপ্পামি । আর্যে আবন্তিকে, কঃ কালঃ, ত্বাম্ অন্বিষ্যামি ।

But I must not give up my life. With the desire that  
I shall see my beloved husband, I must live, unfortunate  
as I am.

Eng. Equiv. চিন্তাশব্দহৃদয়—absent-minded through anxiety.  
নীহারপ্রতিহতচন্দ্রলেক্ষা—the streak of the moon oppressed by mist.  
অমল্লিতমদ্রক—decent though un-embellished. প্রিয়ংগুশিলাপট্টক—a  
slab of stone under the Priyangu creeper. মহাকুলমস্তু—born  
in a high family. বন্ধ—amiable. নিপুণ—expert. কৌতুকমালািকা—  
a marriage garland. গুণ্ণতু—let her string ( or compose. )

( তখনস্তর পুণ্যসমূহ লইয়া চেটীর প্রবেশ ) ।

চেটী—আর্যা আবন্তিকা কোথায় গেছেন ? ( অশ্রমের হইয়া দৃষ্টিপাত  
পূর্বক )—ওঃ, এই যে চিন্তায় শূন্যমনে নীহারাহত চন্দ্রলেখার স্থায় তিনি  
অনলঙ্ঘিত অথচ ভয় বোধ ধারণ করিয়া প্রিয়ঙ্গুস্তর নিয়ে শিলাপট্টে



বাসবদত্তা—কিঁ নিমিত্ত' (ক)।

চেটী—অম্হাঅ' ভট্ঠিযৌ ভণাদি—মহাকুল-প্পসুদা  
সিণ্ণিহা সিচণা স্তি ইমং দাব কৌদুঅমালিঅ' গুম্হদু  
অটয়া (খ)।

বাসবদত্তা—অহ কস্স কিল গুম্হদব্ব' (গ)।

(ক) কিঁ নিমিত্তম্।

(খ) অম্মাক' ভট্ঠিনী ভণতি—মহাকুলপ্পসুদা সিণ্ণা নিপুণা ইতি! ইমা  
তাবত কৌতুকমালিকা গুম্ফতু আয়া।

(গ) অথ কস্মৈ কিল গুম্ফিতব্বম্।

উপবিষ্টা আছেন। এখন হেঁহার নিকটে যাই। (নিকটে যাইয়া)—  
আর্থা আবৃত্তিকা, কতক্ষণ হইল আমি আপনাকে অন্বেষণ করিতেছি।

(*Then enter a maid with flower*).

Maid.—Where indeed is the revered A'vantikā gone?  
(*Proceeding and looking*)—Oh, She is absent-minded through  
anxiety, appearing like the streak of the moon oppressed by  
mist, putting on a decent though un-embellished dress and  
seated on a slab of stone under the Priyangu creeper. Now,  
I shall approach her. (*Having approached her*).—Revered  
A'vantika, how long is it that I have been searching for  
you?

বাসব—কি জন্ত?

চেটী—আমাদের কজী (বাজী) বলিতেছেন যে, আপনি মহাকুল-  
জাতা, স্নেহময়ী এবং নিপুণা, তাই আপনি এখন এই কৌতুকমালাটি  
(অর্থাৎ বিবাহের মালাটি) গাঁথুন।

বাসব—আচ্ছা, কার জন্তে গাঁথিতে হইবে?

Vāsava—What for?

Maid—Our queen says that your ladyship is born in a  
high family, is amiable and expert, [and] your ladyship  
should compose this marriage garland.

Vāsava—Now, for whom is it to be composed?

চেটী—অম্হাঅ' ভট্টিদারিআএ (ক)।

বাসবদত্তা (আত্মগতম্)—এত' পি মএ কত্তব্ব' আসী।  
অহী অকরুণা খু ইস্সরা (ক)।

চেটী—অথি! মা . দাণি' অজ্জ' চিন্তিঅ। এসো  
জামাদুসো মণিভূমীএ ণ্হাঅদি। সিগ্ধ' দাব গুম্হদু.  
অথ্যা (গ)।

বাসবদত্তা (আত্মগতম্)—এ সংকুণোমি অণ্ণ চিন্তে'দু'।  
(প্রকাশম্)—হলা! কিং দিট্ঠী জামাদুসো (ঘ)।

(ক) অস্মাকং ভট্টিদারিকায়ৈ।

(খ) এতদপি ময়া কৰ্তব্যম্ আসীত্। অহী! অকরুণা: খনু ইস্সরা:।

(গ) আর্যে, মা ইদানীম্ অন্যত্ চিন্তয়িত্বা। এষ জামাতা মণিভূমীয়া খায়তি।  
শ্রোত্র' তাবদ গুম্ফতু আর্যো।

(ঘ) ন শক্ৰীমি অন্যত্ চিন্তয়িতুম্। হলা! কিং দৃষ্ট: জামাতা।

Eng. Equiv. মণিভূমি—a jewelled floor. আম—yes. দৃষ্টপূৰ্ব্ব—previously seen. দৰ্শনীয়—good-looking. শরচাপহীন—without the bow and arrows. কামদেব—a name of Madana; Cupid. পরপুরুষ-সম্বন্ধহীন—the praise of an unconnected male person.

চেটী—আমাদের রাজপুত্রীর জন্তে।

বাসব (স্বগত)—ইহা করাও আমার অন্তরে ছিল? হাঁ, দেবতারা! সত্যই নির্দয়!

চেটী—আরো, এখন আর অজুচিন্তা করিয়া কাজ নাই। সম্ভ্রুতি জামাতা মণিবক্কুসিতে স্নান করিতেছেন। আপনি শীঘ্রই গ্রহন করুন।

বাসব (স্বগত)—অজু চিন্তা করিতেও পারিতেছি না। (প্রকাশ্যে)  
—ওহে, জামাতা বেশিরাহ?

Maid—For our princess,

Vāsava. (To herself)—I was destined to do this even! Alas! The gods are, indeed, cruel.

চেটী—মাম, দিহো ভট্টদারিমাএ সিন্ধেহিণ অম্মহাঅ<sup>১</sup>  
কৌতুহলেণ অ (ক)।

বাসবদত্তা—কৌদিসো জামাদুগ্গো (খ)।

চেটী—অয়ে, মণামি টাব, ণ ইরিসো দিহুপুরুবো (গ)।

বাসবদত্তা—হুলা ! মণাছি, মণাছি, কিং দংসণৌগ্গো (ঘ)

চেটী—সক্কং মণিদ্দুং মরচাবহীণো কামদেবো স্তি (ঙ)।

(ক) মা, দিহো ভট্টদারিকাযো: সিন্ধেহিণ অম্মহাঅ কৌতুহলেণ চ।

(খ) কৌদিসো জামাতা ?

(গ) আর্যে, মণামি তাবৎ, ন ইরিসো দিহুপূর্ব:।

(ঘ) হুলা ! মণ মণ, কিং দংশনীয়:।

(ঙ) সক্কং মণিদ্দুং মরচাপহীনঃ কামদেব ইতি।

Maid.—Madam, please do not think of anything else. Now the bride-groom is bathing on the jewelled floor. Please be quick to make the garland.

Vāsava. ( *To herself* )—I am not able [ even ] to think of anything else. ( *Aloud* )—Hullo ! have you seen the bride groom ?

চেটী—হাঁ। রাজপুত্রীর প্রতি স্নেহহেতু আর আমাদের কৌতুহল-  
হেতু দেখিরাছি।

বাসব—জামাতা কিরূপ ?

চেটী—এই বলিতেছি। এমন আর পূর্বে দেখি নাই।

বাসব—ওহে, বল, বল। তিনি দেখিতে ভাল ?

চেটী—‘খুস্কীণ-বিহীন কামদেব, ইহা বলা বাইতে পারে।

Maid.—Yes, I have seen out of affection for the Prince as well as out of my own curiosity.

Vāsava.—How is that bride-groom ?

Maid.—I am just saying, madam. Such [ a beautiful person ] has never been seen before,

বাসবদত্তা—হৌদু এতশ্রমং (ক) ।

চেটী—কিং নিমিত্তং বারিষি (খ) ?

বাসবদত্তা—অযুক্তং পরপুরুষ-সঙ্কীর্ণং সৌদুং (গ) ।

চেটী—তেন হি গুম্ফদু অয়্যা সিদ্ধং (ঘ) । ✓

বাসবদত্তা—ইদ্রং গুম্ফামি । আণেহি দাব (ঙ) ।

চেটী—গম্ফদু অয়্যা (চ) ।

( ক ) ভবতু এতাবত্ ।

( খ ) কিং নিমিত্তং বারিষি ?

( গ ) অযুক্তং পরপুরুষসঙ্কীর্ণং সৌদুং ।

( ঘ ) তেন হি গুম্ফদু আয়্যা শীঘ্রম্ ।

( ঙ ) ইদ্রং গুম্ফামি । আনয় তাবত্ ।

( চ ) গম্ফদু আয়্যা ।

Vāsava—Hallo ! tell me, tell me ; is he good-looking. ?

Maid—It can be said that he is Cupid without the bow and arrows.

বাসব—এই পর্য্যন্ত থাক্ ।

চেটী—কি জন্য বারণ করিতেছেন ?

বাসব—পরপুরুষের প্রশংসা শুনা উচিত নহে ।

চেটী—তাহা হইলে আপনি নীচ গ্রহন করুন ।

বাসব—এই গ্রহন করিতেছি । আন দেখি ।

চেটী—গ্রহণ করুন ।

Vāsava.—Enough of this.

Maid.—What do you stop me for ?

Vāsava.—It is not proper to hear the praise of an unconnected male person.

Maid.—Then let your honour quickly make the garland

वासवदत्ता ( वर्जयित्वा त्रिलोक्य ) - इदं दाव ओमहं किं  
नाम (क) ।

चेटी—अविधवाकरणं नाम (क) ।

वासवदत्ता ( आत्मगतम् ) - इदं बहुसो गुम्हदब्धं मम अ  
पदुमावदो ए अ । ( प्रकाशम् ) इदं दाव ओमहं किं  
नाम (ग) ।

चेटी—सपत्नीमर्दनं नाम (घ) ।

(क) इदं तावद् औषधं किं नाम ?

(ख) अविधवाकरणं नाम ।

(ग) इदं बहुशः गुम्फतल्यं मम च पद्यावत्याश्च । इदं तावद् औषधं किं नाम ?

(घ) सपत्नीमर्दनं नाम ।

Vāsava—Here I am making it. Just bring [ the flowers ].

Maid.—Let your honour take.

Eng. Equiv वर्जयित्वा—having poured out ( lit. bending low ). औषध—a herb. अविधवाकरण—[ the charm ] for averting widowhood. सपत्नीमर्दन—[ the charm ] for crushing the co-wives. उपरत—dead.

वासवदत्ता—( टालिशा टाहिशा देखिशा )—आच्छा ए षेवधटि कि ?

चेटी—इहा “अविधवाकरण” (अर्थात् इहा धारणे विधवा हनन) ।

वासव ( प्रगत )—इहा अनेक करिशा ग्रीषिते हईवे, आमार  
अन्न व वटे, पन्नावतीर अन्न व वटे । ( अकाळे ) आर, ए षेवधटि कि ?

चेटी—इहार नाव “सपत्नीमर्दन” ।

Vāsava—( Having emptied the basket ) and looking [ at the contents ]—What herb is this ?

Maid—This is called ‘Ward-off-widowhood.’

বাসবদত্তা—ইদং য গুম্ফিতব্ধং (ক) ।

চেটী—কীস (ক) ।

বাসবদত্তা—উপরदा तस्स भय्या, तं गिण्पञ्चोअयं  
त्ति (ग) ।

( প্রবিষ্টা অপরা )

চেটী—तुवरदु तुवरदु अय्या ! एसो जामादञ्चो  
अहिवाहिं अग्भन्तर-चउस्सालं पवेसीअदि ( घ )

বাসবদত্তা—अय ! वदामि, गणह एट' (ङ) ।

(ক) इदं न गुम्फितव्यम् ।

(ख) कस्यात् ।

(ग) उपरता तस्य भार्याः तत् निष्प्रयोजनमिति ।

(घ) त्वरतां त्वरताम् भार्या, एष जामाता अविध्वामिः अग्न्यन्तर-चतुःशालं प्रवेश्यते ।

(ङ) अयि ! वदामि, गृहाण एतत् ।

Eng. Equiv. অবিধবা—ladies having their husbands  
living. শীমন - nice. অবিদা—Alas !

বাসব—এটি গৌণিতে হইবে না ।

চেটী—কেন ?

বাসব—তঁহার ভাৰ্যা মৰিমা গিৰাছেন, অতএব ইহার প্রয়োজন  
নাই ।

( অন্য [ চেটী ] প্রবেশ করিয়া )

চেটী—याननीया ! अपनि शीख करुन, शीख करुन । এখন অবিধবাগণ  
কৰ্ত্তৃক জামাতা অভ্যন্তর-চতুঃশালে ( ভিতরের উঠানে ) নীত  
হইতেছেন ।

বাসব—ওহে, বলি, ইহা নঃ ।

āVsava.—( to herself )—These need be strung  
numerously, for my sake as well as for the sake of  
Padmāvatī. ( Alcuā )—And what herb is this ?

Maid.—This is called 'Crush-thy co-wife.'

Vāsava.—It need not be strung.

Maid—Why ?

Vāsava. — His wife is dead ; so, it is useless.

চেটী—সৌহৃৎ। অথ্যে, গচ্ছামি দাব অর্হ (ক)।

( উভে নিষ্ক্রান্তে । )

বাসবদত্তা—গদা এসা। অহো! অশাঙ্কিতং। অয়চ্চত্বর্তী  
বিণাম পরকেরপী সংবৃত্তো। অবিদা, সত্যাএ মম দুক্সং  
বিণোদেমি, জদি ণিহং লভামি (ক)।

( নিষ্ক্রান্তা )

## ইতি তৃতীয়োঃ

\* Some read অর্হ বি ( = অহম্ অপি )।

(ক) গৌরবম্। অথ্যে, গচ্ছামি তাবদ অহম্।

(স্ব) গতা এসা। অহো! অশাঙ্কিতম্। অয়পুত্রোপি নাম পরকীয়ঃ সংহতঃ।  
অবিদা, শ্রম্যায়াং মম দুঃস্বং বিনোদয়ামি, যদি নিদ্রাং লভে।

( Enter another maid ).

Maid.—Be quick, be quick, Madam. Here the bride-  
groom is being led by ladies having their husbands living  
to the yard inside.

Vāsava.—Hallo! I say, take it.

চেটী—বেশ হইয়াছে। আখ্যে, তবে আরি যাই।

( উভয়ে নিষ্ক্রান্ত )।

বাসব—এ চলিয়া গেল। হায়, সর্বনাশ! আর্থ্যপুত্রও পরের  
হইলেন। হায়! শর্যঙ্গ শুইয়া আমার দুঃখবিনোদন করি, যদি নিদ্রা  
লাভ করিতে পারি।

( নিষ্ক্রান্ত )

Maid.—Very nice. Then I am going away, madam.

( Exeunt both [ the maids ] ).

Vāsava.—She is gone. Ah me! My husband even has  
become another's. Alas! I shall allay my misery on the  
bed, if I may get sleep.

( Exit )

End of Act III

## अथ चतुर्थोऽङ्कः ।

( ततः प्रविशति विदूषकः )

विदूषकः (महर्षम्)—भो ! दिष्टिमा तत्तद्दो वच्छराग्रस्स अभिप्पेद विवाहमङ्गल-रमणिज्जो कालो दिष्टो । भो ! को णाम् एदं जाणादि—तादिसै वयं अणत्थ-सलिलावत्ते पक्खित्ता उण उम्माज्जिस्सामो त्ति । इदाणिं प्रासादेसु वसोअदि, अन्देउर-दिग्धिआसु गह्वार्हेअदि, पकिदि-मउर-सुउम्माणाणि मोदअ-खज्जआणि खउजोअन्ति त्ति अणच्छर-संवासो उत्तर-कुरवासो मए अणुभवोअदि । एक्को खु महन्तो दोसो । मम आहारो सुठु, ण परिणमदि, सुप्पच्छदणाए सय्याए णिहं ण लभामि, जह्वादसोणिदं अभिदो विअ वत्तदि त्ति पेक्खामि । भो ! सुहं णामअ-परिभूदं अ-कल्लवत्तं च (क) ।

(क) भोः दिष्ट्या तवभवतो वत्सराजस्य अभिप्रेत-विवाहमङ्गल-रमणीयः कालो दृष्टः । भोः ! को नाम एतज्जानाति—तादृशे वयम् अनर्थसलिलावर्ते प्रक्षिप्ताः पुनः उम्माङ्क्याम इति । इदानीं प्रासादेषु उच्यते. अन्तःपुरदीर्घिकासु स्नायते, प्रकृति-मधुर-सुकुमाराणि मोदकस्वाद्यानि स्नायन्ते इति अन्तर-संवास उत्तरकुलवासो मया अनुभूयते । एक खलु महान् दोषः—मम आहार सुष्ठु न परिणमति, सुप्रच्छदनायां शय्यायां निद्रा न लभे, यथा वातशोणितम् अभित इव वर्तते इति पश्यामि । भोः ! सुखं न आनयपरिभूतम् अकल्यवर्त्तं च ।

Eng. Equiv. दिष्ट्या—fortunately. अभिप्रेत-विवाहमङ्गल-रमणीय—charming on account of the auspicious ceremony of the desired marriage. अनर्थसलिलावर्ते—the whirlpool of evils. उम्माङ्क्यामः—we shall come out [ of water ]. अन्तःपुरदीर्घिका—a tank inside the inner apartment. प्रकृतिमधुरसुकुमार—naturally sweet and soft. मोदक—( a kind of sweetmeat ). अन्तर-संवास—



চেটী—कहिं थु खु गदी अय्य-वसन्तयो । (परिक्रम्यावलीक्य)

minus the company of celestial nymphs. उत्तरকुरुवास—residence in the Uttara-Kurus. परिणमति—is digested. सुदृच्छদশা—over-spread with a fine covering. আনয়পরিমূত—attack of disease. অ-কল্যবর্ত—abundance of excellent articles.

( তদনন্তর বিদূষকের প্রবেশ ) -

বিদূষক—ওহে, সৌভাগ্যক্রমে মাণ্ড বৎসরাজের অভিপ্রেত বিবাহমঞ্চল সম্পন্ন হওয়ায় রমণীয় কাল দেখিতে পাইলাম। বলি, কেই বা ইহা জানিত, যে তাদৃশ অনর্থরূপ জলাবর্তে নিক্ষিপ্ত হইয়া আমরা পুনরায় [ জল হইতে ] উঠিতে পারিব? এখন প্রাসাদে বাস করা চলিতেছে, অন্তঃপুরস্থ দীর্ঘিকাসমূহে স্নান করা হইতেছে, স্বভাবতঃ মধুর এবং কোমল মোদক খাদ্যসমূহ খাওয়া হইতেছে, তাই আমার অঙ্গরাসংসর্গবিহীন স্বর্গবাস ভোগ হইতেছে। কিন্তু একটা বড়ই দোষ ঘটিয়াছে—আমার খাদ্য ভালরূপ পরিপাক হইতেছে না, উত্তম আস্তরণে ( চাদরে ) আবৃত শয্যায় আমার ঘুম হইতেছে না; তাই দেখিতেছি, আমার সর্বাক্ষেই যেন বাতরক্ত হইয়াছে। ওহে; রোগাভিভব অথচ প্রচুর ভোগ্যবস্তু স্থতের নহে।

( Then enter the jester )

Jester ( in delight )—Fortunntely, I have seen the day which is charming on account of the auspicious ceremony of the desired marriage of his Majesty, king of Vatsa. Oh! Who ever knew that we, thrown into such a whirlpool of misfortune, should [ safely ] come out again? Now I live in palaces, bathe in tanks inside the inner apartments, eat sweets which are naturally delicious and soft and hence I enjoy a residence in the Uttara-Kurus ( paradise ) minus the company of celestial nymphs. But there is one great drawback—my food is not being well digested; I cannot sleep (even) on the bed furnished with fine coverlets. So I see that the gout called Vāta-s'onita

অহী এসো অয়্যবসন্তসী । ( উপগম্য ) —অয়্য-বসন্তস, কো  
কালো, তুমং অণ্ণেসামি (ক) ।

বিদূষক:—( দৃষ্ট্বা ) কিং নিমিত্তং ভদ্রে মং অণ্ণেসসি (খ) ।

চেটী—অমহাণং ভট্টিনী মণাডি—অবি যছাদো জামাদুসী  
ত্তি ( গ ) ।

( ক ) কুব নু খলু গত আয়'বসন্তক: । অহী এষ আয়'বসন্তক: । আয়'  
বসন্তক ! ক: কাল: ত্বাম্ অন্বিথ্যামি ।

( খ ) কিং নিমিত্তং ভদ্রে মাম্ অন্বিথ্যসি ।

( গ ) অম্বাকং ভট্টিনী মণতি—অপি স্নাতো জামাতা ইতি ?

has spread throughout [ my whole frame ]. Oh ! An  
attack of disease and an abundance of excellent (enjoyable)  
articles at the same time is no happiness.

Eng. Equiv. ম'হীনী—queen.

( তদনন্তর চেটীর প্রবেশ )

চেটী—আচ্ছা, আর্ধ্য বসন্তক কোথায় গিয়াছেন ? ( অগ্রসর হইয়া  
দৃষ্টিপাতপূর্বক )—আরে, এই যে আর্ধ্যবসন্তক । ( নিকটে যাইয়া )  
আর্ধ্য বসন্তক ! কতক্ষণ হইল, আমি আপনাকে অন্বেষণ করিতেছি ।

বিদূষক—( দৃষ্টিপাতপূর্বক )—ভদ্রে, কি নিমিত্ত আমাকে অন্বেষণ  
করিতেছ ?

চেটী—আমাদের রাণী বলিতেছেন—“জামাতার কি স্নান করা  
হইয়াছে ?”

( Then enter a maid ).

Maid—Where indeed is honoured Vasantaka gone ?  
( Advancing and looking forward )—Oh ! Here is honoured  
Vasantaka. ( Approaching )—Honoured Vasantaka ! For  
what a long period I have been searching for you !

Jester. ( Seeing her )—Gentle Lady, why are you  
searching for me ?

Maid—Our queen asks—“Has the bridegroom taken his  
bath ?”

বিদূষক:—কিং নিমিত্তং ভোদি পুচ্ছদি ( ক ) ।

চেটী—কিময়ং । সুমনোবর্ণকম্ আনয়ামৌতি ( খ )

বিদূষক:—গৃহাদৌ তত্তমভং । সৰ্ব্বম্ আনয়তু ভোদৌ বজ্জিঅ  
ভোয়ং ( গ ) ।

চেটী—কিং নিমিত্তং বারিসি ভায়াং ( ঘ ) ।

বিদূষক:—অধন্যস্য মম কোকিলানং অক্লি-পরিবটৌ বিষ  
ক্লিখপরিবটৌ সংবুত্তৌ ( ঙ ) ।

( ক ) কিং নিমিত্তং, ভবতি পৃচ্ছতি ?

( খ ) কিমন্যত । সুমনোবর্ণকম্ আনয়ামৌতি ।

( গ ) জ্ঞাত: তব্ধবান্ । সৰ্ব্বম্ আনয়তু ভবতৌ বজ্জয়িত্বা ভোজনম্ ।

( ঘ ) কিং নিমিত্তং বারয়সি ভোজনম্ ?

( ঙ ) অধন্যস্য মম কোকিলানাম্ অক্লিপরিবর্ত: ইব ক্লিখপরিবর্ত: সংবৃত: ।

Eng. Equiv. সুমনোবর্ণক—flowers and unguents. অধন্য—  
unfortunate. অক্লিপরিবর্ত—a change in the eye. ক্লিখপরিবর্ত—  
a change ( i. e. disorder ) of the howeis.

বিদূষক—ওহে, [ তিনি ] কি জন্তু জিজ্ঞাসা করিতেছেন ?

চেটী—আর কি ? পুষ্প এবং অঙ্কুরাগ আনিব, এইজন্তু ।

বিদূষক—মাননীয় ( রাজা ) জ্ঞান করিয়াছেন । সকলই আনিবে,  
শুধু খাবার বাদ দিয়া ।

চেটী—খাবার আনিতে নিষেধ করিতেছেন কেন ?

বিদূষক—আমি যে হতভাগা, কোকিলের দৃষ্টি-পরিবর্তনের জায়  
আমার পেটের পরিবর্তন ( অর্থাৎ গোলমাল ) হইয়াছে ।

Jester—Madam, what does [ she ] ask this for ?

Maid.—What else ? So that I may bring flowers and  
unguents.

Jester—His Honour has taken his bath. You may  
bring everything but food.

Maid.—What for do you forbid food ?

चेटी—ईदिसो एव्व होहि ( क ) ।

विदूषकः—गच्छदु भोदो । जाव अहं वि तत्तहोदो-सञ्चासं  
गच्छामि ( ख ) ।

( निष्क्रान्तौ )

प्रवेशकः

—०—

( ततः प्रविशति सपरिवारा पद्मावती आवल्लिकावेषधारिणी वासवदत्ता च )

चेटी— किं निमित्तं भट्टिदारिका प्रमदवर्ण आगता ( ग ) ?

पद्मावती—हला ! ताणि दाव सेहलिया-गुम्हआणि  
पेक्खामि कुसुमिदाणि वा ण वेत्ति ( घ ) ।

( क ) ईदृशः एव भव ।

( ख ) गच्छतु भवती । यावद् अहमपि तत्रभवतः सकाशं गच्छामि ।

( ग ) किं निमित्तं भट्टिदारिका प्रमदवर्णम् आगता ?

( घ ) हला ! ते तावत् शैकालिकागुच्छकाः पश्यामि कुसुमिता वा न वेति ।

Jester.—Unfortunate as I am, there has been a change  
( i. e. disorder ) in my bowels, like one in the eye of the  
cuckoo.

चेटी—आपनि येन एअनई थाकेन ।

विदूषक—( तवे ) ठुनि याओ । आदिओ माननीय राजार समीपे  
गमन करि ।

( उड्डयेत्त आश्रान )

प्रवेशक ।

Maid.—May you be so indeed.

Jester.—You may go, Madam. I too shall now go to  
his Honour.

( Exeunt both ).

End of the Interlude.

চেটী—মট্টদারিণ, তাণি কুসুমিদাণি যাম, পবালন্তরি-  
হেহিঁ বিষমোত্তিআ-লম্বএহিঁ আদ্যদাণি কুসুমেহিঁ (ক) ।

পদ্মাবতী—হলা ! জদি এষ্ণং, কিং দাণিঁ বিলম্বেসি (খ) ।

( ক ) মট্টদারিকৈ, তৈ কুসুমিতা যাম, পবালান্তরিতৈঃ ইব মৌক্তিকলম্বকৈঃ  
আখিতাঃ কুসুমৈঃ ।

( খ ) হলা যথ্যং, কিমিদানীঁ বিলম্বসে ?

( তদনন্তর সপরিবারে পদ্মাবতী এবং আবন্তিকা-

বেশধারিণী বাসবদত্তার প্রবেশ । )

চেটী—রাজকন্যা, ( আপনি ) কি নিষিত্ত প্রমদবনে আসিলেন ?

পদ্মাবতী—ওহে, সেই শেফালিকা গাছগুলি দেখিব, ঐগুলিতে ফুল  
ধরিয়াছে কি না ?

Maid.—Princess, why has Your Highness come to the  
pleasure-garden ?

Padma.—Oh, I shall see those clusters of Sēphalika  
trees—whether they are in flower or not.

Eng. Equiv. প্রমদবন—pleasure-garden. শেফালিকা-গুল্ম—a  
cluster of Sēphalika plants. কুসুমিত—in blossom. পবালান্তরিত  
—interspersed with corals. মৌক্তিক-লম্বক—a pendant of pearls.

চেটী—রাজপুত্রি, ঐগুলিতে ফুল ধরিয়াছে, প্রবালে আচ্ছন্ন মুক্তামালা-  
রাশির জায় পুষ্পসমূহে উহা বা ব্যাপ্ত হইয়াছে ।

পদ্মাবতী—ওহে, যদি তাহাই হয়, তবে এখন বিলম্ব করিতেছ  
কেন ?

( Then enter Padmāvati with her attendant and Vāsavadattā  
in the dress of a lady of Avanti ).

Maid.—Princess, they are in flower indeed. They are  
laden with flowers, like strings of pearls interspersed with  
corals.

Padmā—Hallo ! If it be so, then why do you delay  
now ?

চেটী—তেন হি ইমসিমং সিলাপট্টে মুহুত্তমং উপবিসদু  
মহিদিারিয়া। জাব অহং বি কুমুমাভচমং কেরিমি (ক) !

পদ্মাবতী—অয়ে! কিং এত্থ উপবিসামো (খ)।

বাসবদত্তা—এষ্ম হোদ্ (গ)।

( উভে উপবিশতঃ )

চেটী—( তথা কৃৎবা )—পেকখদ্ পেকখদ্ মহিদিারিয়া  
\* অহমণসিলা-বট্টএহিঁ বিঅ সেহালিয়া-কুমুমেহিঁ পুরিমং মে  
অচ্চলিঁ ( ঘ )।

\* For অহ, the available reading is অহা which is evidently a corruption.

(ক) তেন হি অস্মিন্ শিলাপট্টকৈ মুহুৰ্ত্তকম্ উপবিশতু মহেদিারিকা। যাবদ্  
অহমপি কুমুমাভচমং কেরিমি।

(খ) আর্যে, কিমত্র উপবিশাবঃ ?

(গ) এত্ৰ ভবতু।

(ঘ) পশ্যতু পশ্যতু মহেদিারিকা অর্ধমণঃশিলাপট্টকৈঃ ইব শিফালিকা কুমুমেঃ  
পূরিত মে অচ্চলিম্।

Eng. Equiv. শিলাপট্টক—a slab of stone. কুমুমাভচম—  
collection of flowers. অর্ধমণঃশিলাপট্টক—having a half portion  
made of Manah-sila.

চেটী—তবে রাজপুত্রো এই শিলাতলে মুহূর্ত্তকাল উপবেশন করুন,  
ততক্ষণ আমিও পুষ্পচয়ন করি।

পদ্মাবতী—আর্যে, আমরা কি এখানে বসিব ?

বাসবদত্তা—তাহাই হউক।

( উভয়ে উপবেশন করিলেন )

চেটী—( তাহাই করিয়া )—রাজপুত্রি! দেখুন, দেখুন, আমার  
অঙ্গুলি শিফালিকাপুষ্পে পূর্ণ হইয়াছে, ইহাদের অর্ধেক যেন মণঃশিলা-  
অটীত ( অর্থাৎ হরিদ্রাবর্ণের )।

পদ্মাবতী—( দৃষ্টা ) অহো বিচিত্রতা কুমুমাণং । পেক্ষদু  
পেক্ষদু অয়্যা ( ক ) ।

বাসবদত্তা—অহো দংশণীযদা কুমুমাণং ( খ ) ।

চেটী—মহিদারিণ, কিং ভূয়ো অবধুগুস্‌সং ( গ ) ?

(ক) অহো বিচিত্রতা কুমুমানাম্ । পশ্যতু পশ্যতু আর্য্য !

(খ) অহো দংশনীয়তা কুমুমানাম্ ।

(গ) মর্ৎদারিকি ! কিং ভূয়ঃ অবধেয়ামি ।

Eng. Equiv. বিচিত্রতা—beauty.

Maid.—Then let Your Highness be seated for a moment on this slab of stone. By this time, I too shall pluck flowers.

Padmavati.—Honoured Lady, should we sit down here ?

Vasava.—Be it so.

( Both sit down. )

Maid.—( Doing so )—Princess, just look at the cavity of my palms which has been filled up with *Sephalikā* flowers which are as if partly made of *Manah-śīla*.

পদ্মাবতী—( দর্শন করিয়া )—অহো, পুষ্পগুলি কি সুন্দর ! আর্ষে  
দেখুন, দেখুন ।

বাসবদত্তা—অহো ! ফুলগুলি দেখিতে কি সুন্দর ।

চেটী—রাজপুত্রি, আরও কি ফুল তুলিব ?

Padma.—( Looking at )—Oh, the beauty of the flowers !  
Revered Lady, please see, please see .

Vasava.—Oh, the beauty of the flowers !

Maid.—Princess, should I pluck any more flowers ?

पद्मावती—हला ! मा मा भूयो अवशणिञ्च ( क ) ।

वासवदत्ता—हला ! किं निमित्तं वारयसि ( ख ) ।

पद्मावती—अट्यउत्तो इह आश्रच्छिञ्च इमं कुसुमसन्निधिं  
पेक्खिञ्च सम्माणिदा भवेञ्च \* ( ग )

वासवदत्ता—हला ! पिओ दे भत्ता ( घ ) ?

पद्मावती—अट्ये, ण आणामि, अट्यउत्तेण विरहिदा  
उत्कण्ठिदा होमि ( ङ ) ।

\* The language is faulty. Prof. Kale mentions the following variant which avoids the defect—यदि अश्रउत्तो इह दाव आश्रच्छिञ्च इयं कुसुमसन्निधिं पेक्खेद, सम्माणिदा भवेयं । If the variant is genuine it is not known why Prof. Kale does not adopt it in his text.

(क) हला ! मा मा भूयो अवचित्य ।

(ख) हला ! किं निमित्तं वारयसि ?

(ग) आर्यपुत्र इहागत्य इमां कुसुमसन्निधिं दृष्ट्वा सम्मानिता भवेयम् ।

(घ) हला ! प्रियस्ते भर्ता ?

(ङ) आर्ये ! न जानामि, आर्यपुत्रेण विरहिता उत्कण्ठिता भवामि ।

Eng. Equiv. कुसुमसन्निधि—wealth [ consisting ] of flowers.  
विरहित—separated. उत्कण्ठित—anxious.

पद्मावती—ना, ना, आर तुलिया काज नाही ।

वासवदत्ता—ओह, निषेध करितेछ केन ?

पद्मावती—आर्यापूज एवाने आगिया आहे कुशमसुक्ति दर्शन करिले  
आमि सम्मानित हईव ।

वासवदत्ता—ओह, आमीके तूमि डालवास ?

पद्मावती—आर्यो, जानि ना, [ तबे ] आमीर विरहे आमि  
उत्कण्ठित हई ।

Padma—Hallo ! No, no need of plucking more.

Vasava.—Oh ! Why do you stop her ?



বাসবদত্তা—( আত্মগতম্ )—দুঃখরং খলু অহং করোমি,  
ইদং বি নাম এব্যং মন্তেদি (ক)।

চেটী—অভিজাতং খলু মদ্বিদারিচ্যাপ মন্তিদং—প্রিয়ো মে  
ভক্ত স্তি (খ)।

পদ্মাবতী—একো খলু মে সন্দেহো (গ)।

বাসবদত্তা—কিং কিং ?

পদ্মাবতী—জহ মম অটয়তন্তো, তহ এব্য অটয়াৎ বাসব-  
দত্তায়ে স্তি (ঘ) ?

(ক) দুঃখরং খলু অহং করোমি। ইয়ম্ অপি নাম এবং মন্তয়তি।

(খ) অভিজাতং খলু ভদ্রং দারিকিয়া মন্তিতম্—প্রিয়ো মে ভক্তেতি।

(গ) একঃ খলু মে সন্দেহঃ।

(ঘ) কিং কিম্।

(ঙ) যথা মম আৰ্যপুত্রঃ তথা এব আৰ্য্যয়াঃ বাসবদত্তায়াঃ ইতি।

Padma.—I shall be highly honoured on my husband's coming here and seeing this wealth of flowers.

Vasava.—Hallo ! Is your husband very dear to you ?

Padma.—Madam, I do not know. [ But ] I grow anxious when separated from my husband.

Eng. Equiv. দুঃখর—difficult. অভিজাত—proper.

বাসব [ আত্মগত ]—এও যখন এইরূপ বলে, তখন আমি বাস্তবিকই বড়ই দুঃখর কার্য্য করিতেছি।

চেটী—রাজপুত্রী বেশ প্রকারান্তরে বলিয়াছেন—আমী তাঁহার প্রিয় পত্নী—আমার কিন্তু একটি সন্দেহ হইতেছে।

বাসব—কি ? কি সন্দেহ ?

পদ্মা—আৰ্য্যপুত্র আমার যেরূপ, আৰ্য্য্য বাসবদত্তারও ত' সেইরূপ ছিলেন, এই [ সন্দেহ ]।

Vasava.—(To herself)—I am indeed doing a very difficult task when she even speaks thus.

वासवदत्ता—अदो वि अहिम्नं ( क ) ।

पद्मावती—कहं तुवं जानासि ( ख ) ।

वासवदत्ता— ( आत्मगतम् ) हं, अय्युत्त-पक्षवादेण  
अदिकन्दं समुदाचारो । एव्वं दाव भणिसं । ( प्रकाशम् )  
जइ अप्पो सिंहेहो सा सज्जनं ण परित्तजदि ( ग ) ।

(क) अतोऽपि अधिकम् ।

(ख) कथं त्वं जानासि ।

(ग) हम्, आर्यपुत्रपक्षपातेन अतिक्रान्तः समुदाचारः । एवं तावद् भणियामि ।  
याद अल्पः स्नेहः, सा सज्जनं न परित्यजति ।

Maid.—The princess has indeed cleverly indicated that the husband is dear to her.

Padma.—But I have one doubt.

Vasava.—What is that ?

Padma.—As the husband is to me, was he so to the honoured Vasavadatta too ?

वासव—इहा अपेक्षाओ अधिक ।

पद्मावती—तूमि किरूपे जानिले ?

वासव ( स्वगत )—अहो, आर्यपुत्रेण प्रति पक्षपातवशतः आम्हि  
निज ब्राह्म्य आचार अतिक्रम करिया फेलियाछि ! याहा हडक, एहेरूप  
बलि । ( प्रकाशे )—अह यदि अन्न हहेत, ताहा हहेलेतिनि स्वजन  
परित्याग करितेन न ।

Vasava.—Even more than this.

Padma.—How do you know ?

Vasava.—( *To herself* ).—Oh ! I have gone beyond the proper limit on account of my partiality for my husband. However, I should say thus. ( *Aloud* ).—If her love were less, she would not have forsaken her relatives and eloped with him ]

পদ্মাবতী—হোটব্যং ( ক ) ।

চেটী—মহিয়ারিএ. সাহু মদারং মণাহি—অহং পি বীণা  
সিখিখুস্সামি ন্তি ( খ ) ।

পদ্মাবতী—উত্তো মএ অয়উত্তো ( গ ) ।

বাসবদত্তা—তদো কিং মণিদং ( ঘ ) ।

পদ্মাবতী—অমণিঅ কিঞ্চি দিগ্ঘং ণিস্সসিঅ তুন্হীঅো  
সংবুত্তো ( ঙ ) ।

(ক) ভবিতব্যম্ ।

(খ) মহাদারিকি, সাহু মদারং মণ—অহমপি বীণাং শিখিখে ইতি ।

(গ) উত্তো ময়া আর্যপুত্রঃ ।

(ঘ) ততঃ কিং মণিতম্ ?

(ঙ) অমণিত্বা কিঞ্চিদ দৌঘে নিঃস্বস তুণীকঃ সংবৃত্তঃ ।

Eng. Equiv. তুণীক—silent.

পদ্মাবতী—হইতে পারে ।

চেটী—রাজপুত্রি, ভাণ্ডাবে স্বামীকে বলিবে—“আমিও বীণা  
শিখিব” ।

পদ্মাবতী—আমি আর্যপুত্রকে বলিয়াছি ।

বাসব—তাঁহাতে তিনি কি বলিলেন ?

পদ্মাবতী—কিছু না বলিয়া দীর্ঘনিঃশ্বাস ত্যাগ করিয়া চুপ করিয়া  
রহিলেন ।

Padma—May be.

Maid.—Princess, speak well to your husband,—“I too  
would learn to play on the lute.”

Padma.—I have told my husband.

Vasava.—What did he say to that ?

Padma.—Without saying anything, he heaved a deep  
sigh and remained silent.

বাসবদত্তা—তদৌ তুং কিং বিশ্ব তক্কেসি ( ক ) ।

পদ্মাবতী—তক্কেমি অথ্যাএ বাসবদত্তাএ গুণাণি সুমরিশ  
দক্খিণ্ণদাএ মম অগ্গদৌ য় রোদিদি স্তি ( খ ) ।

বাসবদত্তা—( আত্মগতম্ )—ধজ্জা খু মিহ, জদি এষ্ম  
সম্মং ভবে ( গ ) ।

( তত: প্রবিশতি রাজা বিদূষকয় )

বিদূষক:—হী হী ! পচ্চিম্ম-পডিম্ম-বন্ধুজীবকুসুম-বিরল-  
বাদ-রমণিচ্ছং প্রমদবণং । ইদৌ দাব ভগং ( ঘ ) ।

(ক) ততস্বং কিমিষ তর্ক্যসি ।

(খ) তর্ক্যামি আর্য্যয়া বাসবদত্তায়া গুণান্ স্মৃৎবা দক্ষিণতয়া মম অযতো ন  
রোদিতৌনি ।

(গ) ধন্যা সলু অচ্চি, যদি এষ্ম সত্যং ভবেন্ ।

(ঘ) হী হী ! পচ্চিতপতিত-বন্ধুজীবকুসুম-বিরলপাত-রমণীয়ং প্রমদবনম্ ।  
ইতসাবদ ভবান্ ।

Eng. Equiv, তর্ক্যসি—you guess. দক্ষিণতা—courtesy.  
হী হী—Ho, Ho. [ An interjection indicative of delight. ]  
পচ্চিতপতিত etc.—charming on account of thinly scattered  
Bandhujiva flowers fallen when they were being plucked.

বাসব—তাহা হইতে তুমি কি অনুমান করিলে ?

পদ্মাবতী—অনুমান করি, আর্য্য। বাসবদত্তার গুণরাশি স্মরণ করিয়া,  
দাক্ষিণ্যবশতঃ আমার সম্মুখে ক্রন্দন করেন নাই ।

বাসব ( স্বগত )—আমি যথার্থই ধন্ত, যদি ইহা সত্য হয় ।

( তদনন্তর রাজা এবং বিদূষকের প্রবেশ )

বিদূষক—হী, হী । চয়নকালে পতিত বন্ধুজীব পুষ্পের কয়েকটা  
পড়িয়া থাকায় প্রমদবনটা রমণীয় হইয়াছে । আপনি এইদিকে আসুন ।

Vasava—What do you guess from that ?

রাজা—বয়স্য বসন্তক, অয়মহম্ \* আগচ্ছামি ।

কামিনোজ্জয়িনীং গতে ময়ি তদা কামপ্যবস্থাং গতে

দৃষ্টা স্বৈরমবন্তিরাজতনয়াং পশ্চেষথঃ পাতিতাঃ ।

তৈরপ্যপি সশল্যমেব হৃদয়ং ভূয়স্ব বিদ্ধা বয়ং

পশ্চেষুর্মদনো যদা কথময়ং ষষ্ঠঃ শরঃ পাতিতঃ ॥ ১ ॥

\* For অয়মহম্ some read অয়ময়ম্ । But the former is more common and there is no ground for repetition of অয়ম্ ।

Padma—I guess that remembering the merits of the honoured Vasavsdatta he could not weep before me out of courtesy.

Vasava ( To herself )—I am fortunate indeed if this is true.

( Then enter the king and the jester )

Jester.—Ho, Ho ! This pleasure-garden is charming on account of the thinly scattered Bandhujiva flowers fallen while they were being plucked. This way, Your Majesty.

Eng. Equiv. কাম—A name of Madana : Cupid. স্বৈরম্—( here ) privately. বৃষ্—an arrow. সশল্য—pierced with darts. বিদ্ধ—pierced.

Prose.—ময়ি উজ্জয়িনীং গতে তদা স্বৈরম্ অবন্তিরাজতনয়াং দৃষ্টা কাম্ অপি অবস্থাং গতে [ ময়ি ] কামিন পশ্চেষথঃ পাতিতাঃ । তৈঃ অপ্যপি হৃদয়ং সশল্যমেব ভূয়স্ব বয়ং বিদ্ধাঃ । যদা মদনঃ পশ্চেষুঃ কথম্ অয়ং ষষ্ঠঃ শরঃ পাতিতঃ ?

Bengali—আমি যখন উজ্জয়িনীতে গিয়াছিলাম, সেই সময়ে নির্জনে অবন্তি-রাজপুত্রীকে দেখিয়া আমি এক অনির্কচনীয় অবস্থা প্রাপ্ত হইলে আমার প্রতি মদন পাঁচটা শর নিক্ষেপ করিয়াছিল । তাহাদিগের দ্বারা অস্ত্রাপি আমার হৃদয় শল্যবিক্ত রহিয়াছে, অথচ পুনর্বার আমি বিদ্ধ হইতেছি । মদনের যদি পাঁচটা মাত্র বাণ সফল থাকে, তাহা হইলে কেমন করিয়া এই ষষ্ঠ বাণ নিক্ষিপ্ত হইল ? ॥ ১ ॥

विदूषकः—कहिं नु खु गदा तत्तहोदी पदुमावदी ?—लता-  
मण्डव' गदा भवे, उताहो असनकुसुमसज्जितं वग्घचम्माव-  
गुण्ठितं विअ पव्वदतिल्ल' नाम शिलापट्ट' गदा भवे, आदु  
अधिक-कटुकगन्ध' सत्तच्छदवन' पविट्ठा भवे, अहव आलि-  
हिद-मिअपक्खिसङ्कुलं दारुपव्वद' गदा भवे । ( ऊर्ध्व-  
मवलोक्य )—हो हा ! सरसकालणिम्मले अन्तरिक्षे \* पसाइअ-  
वलदेववाहु-दंशणीयं सारसवन्ति जाव समाहिदं गच्छन्ति  
पेक्खदु दाव भवं ( क ) ।

\* For पसाइअ ( प्रसारित ) others read पसादिअ ( प्रसादित ).  
The last two letters in the Mss. are illegible here. Our  
reading seems to give a better meaning.

( क ) कुव नु खलु गता तत्रभवती पद्मावती ?—लतामण्डपे गता भवेद्, उताहो  
असनकुसुमसज्जितं व्य.प्रचर्मावगुण्ठितमिव पर्वततिलकं नाम शिलापट्टकं गता भवेद्  
अथवा अधिककटुकगन्ध-सत्तच्छदवनं प्रविष्टा भवेद्, अथवा आलिखित-सृगपक्षिसङ्कुलं  
दारुपर्वतकं गता भवेत् । ह्री ह्री ! शरत्कालनिर्भले अन्तरिक्षे प्रसारितवलदेववाहु-  
दर्शनीयां सारसपङ्क्तिं यावत् समाहिदं गच्छन्ती पश्यतु तावद् भवान् ।

English.—When going to Ujjayini, I was in that in-  
describable state at the sight of the princess of Avanti  
unreserved, five arrows were shot [ at me ] by Kama.  
With them my heart remains pierced indeed even now.  
And I am being pierced again. If Madana is the possessor  
of five arrows, how is this sixth arrow shot [ at me ] ? 1

Eng. Equiv. लतामण्डप—a bower of creepers. उताहो—Or.  
असनकुसुमसज्जित—scattered over with Asana flowers. व्याप्रचर्माव-  
गुण्ठित—covered with a tiger-skin. शिलापट्टक—a stone-seat.  
अधिक-कटुकगन्ध-सत्तच्छदवनम्—the forest of *Sapta-chchada* trees  
having a strong pungent odour. आलिखितसृगपक्षि-सङ्कुल—full of  
beasts and birds in pictures. दारुपर्वतक—a hill-shaped house  
of wood. शरत्कालनिर्भल—clear in autumn. अन्तरिक्ष—sky.

রাজা—বয়স্য পশ্যামিহাম্—

কৃজ্বায়তাং চ বিরলাং চ নতীক্সতাং চ

সমর্ষিবং শকুটীলাং চ নিবর্তমিষু ।

নির্মুচ্যমানভুজগৌদরনির্মলস্য

সৌমামিবাম্ভরতলস্য বিমণ্ড্যমানাম্ ॥ ২ ॥

প্রসারিত-বলদেব-বাহুদর্শনীয়—*as beautiful as the arm of out-stretched Baladeva.* সারসপঙ্ক্তি—*a row of Sārasa birds (swans or cranes).* সমাহিত—*steadily.*

রাজা—বয়স্য বসন্তক, এই যে আমি আসিতেছি ।

King.—Friend Vasantaka, here I am coming.

বিদূষক—মাননীয়া পদ্মাবতী কোথায় গিয়াছেন? —নতামণ্ডপে গিয়াছেন কি? অথবা ‘অসন’ পুষ্পে সমাচ্ছন্ন থাকায় ব্যাভ্রচন্দ্রাবৃত-সদৃশ পর্বত-তিলকনায়ক শিলাপট্টকে গিয়াছেন? কিংবা অতিকটু-গন্ধধূক্ত সপ্তচ্ছদ (ছাতিম) বনে প্রবেশ করিয়াছেন? অথবা চিত্রিত-মৃগপক্ষিবহুল দারুপর্বতে গমন করিয়াছেন? (উর্কে দৃষ্টিপাত করিয়া) —হা, হা! শরৎকালের অন্তর্মল গগনে, বলরামের প্রসারিত বাহুর স্তায় স্তম্ভর সারসপঙ্ক্তি কেমন সমান ভাবে যাইতেছে, আপনি অবলোকন করুন ।

Jester.—Where indeed is Her Ladyship Padmavati gone?—Has she gone to the bower of creepers? Or, has she gone to the stone-seat named *Parvata-ilaka*, which, being scattered over with *Asana* flowers, is as if covered with a tiger-skin? Or, has she entered the forest of *Saptachchhada* trees which have a strong pungent odour? Or, has she gone to the hill-shaped house of wood which is full of beasts and birds in pictures? (*Looking upward*)—Ho! Ho! Please look at the row of *Sārasa* birds which is beautiful to look at like the out-stretched arm of Baladeva while it passes steadily through the sky clear in autumn,

চেটী—পেকখুদু পেকখুদু মট্টিদারিকা এদ' কৌকনদমালা-  
পঙ্খু-র-রমণীয়া সারসপন্তি জাব সমাহিদ' গচ্ছন্তি ! অম্মো  
মহা ( ক ) ।

(ক) পশ্যতু পশ্যতু মট্টিদারিকা এতা কৌকনদমালা-পাখুর-রমণীয়া সারস-  
পঙ্ক্তি যাবতু সমাহিত' গচ্ছন্তীম্ । অম্মো ! মতা ।

Eng. Equiv. স্বজ্যায়ত—straight and long. বিরল—having  
interstices, i. e. not compact. নতোরত—undulating.  
সপ্তর্ষিংশকুটিল—crooked like the constellation called the  
*Saptarshi* ( the Great Bear. ) নিবর্তন—change of direction  
( while moving ). নিম্নু অমানমুজগৌদরনির্মল—clear like the belly  
of a serpent which has cast off its skin. বিমণ্যমান—  
perceptible ; marked.

Prose,—[বয়স], স্বজ্যায়তা' চ বিরলা' চ নতোরতা' চ নিবর্তনে'নু সপ্তর্ষিংশ  
কুটীলা' চ নিম্নু অমানমুজগৌদর-নির্মলস্য অম্বরলতস্য বিমণ্যমানা' সীমান্ হব  
[ এনা' পঙ্খানি ] ॥ ২ ॥

রাজা—বয়স, দেখিতেছি—

সরল অথচ বিস্তৃত, বিরল, নতোরত, গতিপরিবর্তন সময়ে সপ্তর্ষি-  
শঙ্কলের আয় বক্র, সঠোমুক্তকণ্ডক সর্পের উদরের আয় নির্মল অম্বর-  
তলের ( বিভাগকারী ) বিম্পষ্ট সীমারেখার আয় [ সারস-পঙ্ক্তিকে  
দেখিতেছি ] ॥ ২ ॥

The King.—My friend, I am seeing it ( viz. the row  
of *Sarasa*s )—

Now straight and long, now thin, now undulating, now  
crooked like the figure of the *Saptarshi-group* while it (the  
row) changes its direction and looking like a perceptible  
boundary line on ( i. e. dividing ) the surface of the sky  
clear like the belly of a serpent that has recently cast off  
its slough. 2

Eng. Equiv. কৌকনদমালা-পাখুর রমণীয়া—white and charming  
like a garland of [ white ] lotuses. জ্ঞানমণ্ডপ—bower.

চেটী—রাজপুত্রি ! দেখুন, দেখুন—কৌকনদমালার আয় শুভ্র এবং



পদ্মাবতী—হঁ' অয়্য উস্তো । অয়ে, তব কারণদৌ অয়্য-  
উস্তদ'সণ' পরিহারামি । তা ইমং দাব মাধবীলদামল্লভ  
পবিসামৌ ( ক ) ।

বাসবদত্তা—এষ্য' হৌদু ( খ ) ।

( তথা কুর্বন্নি )

বিকূষকঃ—ততহৌদৌ পদুমাবদৌ ইহ আশ্রয়ঙ্কিম নিগদা  
মবে ( গ ) ।

(ক) ইমং অর্থপুত্রঃ । অয়ে, তব কারণাত্ অয়্যপুত্রদশনং পরিহারামি ।  
তদ্বিনং তাবত্ মাধবীলদামল্লভং প্রবিশামঃ ।

(খ) এষ্য' মনুতু ।

(গ) তবমবতৌ পদ্মাবতৌ ইহাগম্য নির্গতা মবেতু ।

রমণীয় এই সারসপঙ্ক্তি কেমন সমানভাবে বাইতেছে ।  
ওমা, প্রভু যে !

পদ্মাবতী—হঁ, আর্ধ্যপুত্র । আর্ধ্যো, আপনার জন্ত আমি আর্ধ্যপুত্রের  
দর্শন এড়াইতেছি । অতএব আমরা এই মাধবীলতামণ্ডপে প্রবেশ  
করি ।

বাসব—তা'হাই হউক ।

( তাঁহারা সেইরূপ করিলেন ) ।

বিকূষক—মাননীয়া পদ্মাবতী এখানে আসিয়া চলিয়া গিয়াছেন ।

Maid.—Look, your Ladyship, please look at this row  
of *Sarasa* birds, white and charming like a garland of  
[ white ] lotuses while steadily flying on. Oh ! His  
Lordship [ is come ] .

Padma—Oh ! My beloved husband [ is come ] !  
Madam, I am avoiding the sight of my husband for your  
sake. So, let us enter into this bower of *Madhavi*  
creepers.

Vasava—So be it. ( *They do so* ).

Jester.—Her Ladyship Padmavati may have come  
here and gone away.

राजा—कथं भवान् जानाति ।

विदूषकः—इमाणि अवद-कुसुमाणि शेफालिया-गुच्छ-  
आणि पेक्खदु दाव भवं ( क ) ।

राजा—अहो विचित्रता कुसुमस्य वसन्तक !

वासवदत्ता! (आत्मगतम्)—वसन्तस्य-सङ्घिसण्णं अहं पुनं  
जानामि उज्जयिणीं वत्तामि त्ति ( ख ) ।

राजा—वसन्तक, अस्मिन्निवासीनी शिलातले प्रतीक्षिष्या-  
वहे ।

( क ) इमान् अवचितकुसुमान् शेफालिका-गुच्छकान् प्रेक्षतां तावद् भवान् ।

( ख ) वसन्तक-सङ्घीर्तनेन अहं पुनर्जानामि उज्जयिनीं वर्तते इति ।

Eng. Equiv. अवचितकुसुम (वटुग्रीहि)—from which flowers  
have been plucked. विचित्रता—beauty (caused by different  
colours ). सङ्घीर्तन—utterance.

राजा—तूमि किं करिष्या जानिने ?

विदूषक—এই শেফালিকাগুচ্ছসমূহের পুষ্পগুলি চয়ন করা হইয়াছে,  
ইহাদের দিকে আপনি লক্ষ্য করিয়া দেখুন ।

राजा—वसन्तक, এই পুষ্পগুলি কি বিচিত্র !

वासव ( आत्मगत )—वसन्तकेर नाम करार आमार बोध हईतेछे,  
येन आमि पुनराय उज्जयिनीते आछि ।

King—How do you come to know ?

Jester.—Ycur Honour may observe these *Shephalika'*  
clusters from which flowers have been plucked,

King—Oh, the varied beauty of these flowers, O  
Vasantaka !

Vasava. ( *To herself* )—At the utterance of the name  
Vasantaka, I feel I am at Ujjayint again.

বিদূষক:—ভো ! তহ । ( উপবিষ্টোত্থায )—হী হী ! সরস-  
কালতিবল্লী দুঃসহো আদবো । তা ইমং দাব মাধবীমল্লবং  
পবিসামো ( ক ) ।

রাজা—ব্রাহ্ম । গচ্ছাযত: ।

বিদূষক:—এষং হৌদু ( খ ) ।

(ক) ভোলায়া । হী হী ! শরৎকালতীবল্লী দুঃসহ আদব: । তদ্ ইমং তাবত  
মাধবীমল্লবং প্রবিশাব: ।

(খ) এষং ভবতু ।

রাজা—বসন্তক, আমরা এই শিলাতলেই বসিয়া পদ্মাবতীর জন্ত  
প্রতীক্ষা করিব ।

King—Vasantaka, we must sit down on this very  
stone slab and wait for Padmavati.

Eng. Equiv. শরৎকালতীবল্লী—scorching in autumn. দুঃসহ—  
hardly bearable. ব্রাহ্ম—so be it. আগ্রাসং কচুজান:—intending  
to spoil. মধুকর-পরিমলীন—resorted to on all sides by the  
bees. অবলম্ব-লতা—a hanging creeper. অবধূয়—shaking.

বিদূষক—তাহাই হউক । ( বসিয়া [ পুনরায় ] উঠিয়া )—আ:  
শরৎকালের তীব্র আতপ দুঃসহ । অতএব আমরা এই মাধবী লতা-  
মণ্ডপে প্রবেশ করি ।

রাজা—তাহাই হউক । তুমি আগে আগে যাও ।

বিদূষক—এইরূপই হউক ।

\* Jester.—So be it. ( *Sitting down and getting up again* )  
Ah ! The scorching heat of autumn is hardly bearable.  
So, let us enter this bower of *Mādhavi* creepers.

King—Let it be so. Go you ahead.

Jester—Be it so.

( সমী পরিক্রান্তঃ । )

পদ্মাবতী—সর্ব্বং আচলং কত্তু কামো অত্থ-বসন্তমো । কিং দাণি কৰেহি ( ক ) ।

চেটী—ভট্ঠিদারিএ, এদং মধুসর-পরিণিলোণং অোলম্ব-লদং অধুয় ভট্ঠারং বারব্বসং ( খ ) ।

পদ্মাবতী—এব্বং কৰেহি ( গ ) ।

( চেটী তথা কৰোতি )

বিদূষকঃ—অবিহা অবিহা, চিট্ঠদু চিট্ঠদু দাব ভবং ( ঘ ) ।

(ক) সর্ব্বম্ আচলং কত্তু কামঃ আত্মবসন্তকঃ । কিম্ বদানীং কুমঃ ?

(খ) মৰ্দ্দং দারিকি, এতাং মধুকর-পরিণিলোনাং অলম্ব-লতাম্ অবধুয় ভট্ঠারং বারযিযামি ।

(গ) এব্বং কুরু ।

(ঘ) অবিহা অবিহা ! তিট্ঠতু তিট্ঠতু তাবদ্ ভবান্ ।

Eng. Equiv. অবিহা—Alas ! ( a cry of distress ). দাষ্যঃ পুৰঃ cursed ; ( a term of abuse ).

( উভয়ে অগ্রসর হইলেন । )

পদ্মাবতী—আৰ্য্য বসন্তক সকলই পণ্ড করিতে চাহেন । এখন আমরা কি করি ?

চেটী—রাজপুত্রি, এই যে মধুমক্ষিকা-পরিবাপ্ত লতাটি ঝুলিয়া পড়িয়াছে, ইহাকে কল্পিত করিয়া প্রভুকে বাধা দিব ।

পদ্মাবতী—এইরূপ কর ।

( চেটী সেইরূপ করিল । )

বিদূষক—সৰ্কসনাশ, সৰ্কসনাশ, আপনি [ দূরে ] থাকুন ।

( They proceed )

Padmavati—Noble Vasantaka means to spoil everything. What should we do now ?

राजा—किमर्थम् ?

विदूषकः—दासीए पुत्तेहिं महुअरेहिं पीडितो म्हि (क) ।

राजा—मा मा भवानिवम् । मधुकर-सन्नासः परिहार्यः ।

पश्य,—

मधुमदकला मधुकरा मदनार्ताभिः प्रियाभिरुपगूढाः ।

पादन्यासविषण्णा वयमिव कान्तावियुक्ताः स्युः ॥ ३ ॥

तस्मादिहैव आसिञ्चावहे ।

(क) दास्याः पुत्रं मधुकरैः पीडितोऽस्मि ।

Maid—Princess, I shall keep the Lord away by shaking the hanging creeper resorted to on all sides by the bees.

Padma—Well, do so.

(The maid does so)

Jester. —Alas, Alas ! Please keep back, Your Honour.

राजा—किं जन्तु ?

विदूषक—आमि हतभाग। अमरगण कर्षक पीडित हईयाहि ।

राजा—ना, ना, एरूप करिओ ना । अमरनिगेर याहाते भर ना ह्य ताहा करिते हईवे ।

King.—What for ?

Jester.—I have been overpowered [ bitten ] by the cursed bees.

King.—No, no. Don't do so. Agitating the bees should be avoided. See,—

Eng. Equiv. मधुमदकला—humming on account of intoxication with honey. मदनार्ताभिः—distressed by passion. उपगूढा—embraced. पादन्यास-विषण्णा—agitated by steppings. कान्ता-वियुक्ता—separated from beloved mates.

Prose.—मधुमदकलाः, मदनार्ताभिः प्रियाभिः उपगूढाः मधुकराः पादन्यास-विषण्णाः [ सतः ] वयम् इव कान्तावियुक्ताः स्युः ।

विदूषकः—एवम् होदु ( क ) ।

( उभावुपविशतः )

[राजा—( अवलोक्य )—

पादाक्रान्तानि पुष्पाणि सोष्म चेदं शिलातलम् ।

नूनं काचिदिहासीना मां दृष्ट्वा सहसा मता ॥ ४ ॥ #]

(क) एवं भवतु ।

\* This verse does not occur in the Mss. of Swapana-Vasavadatta but has been cited in some other work, with some detail, as a quotation from the said work. It has been put in this suitable position by Pandit Ganapati.

দেখ,—মধুপানে মত্ত গুঞ্জন-পরায়ণ ও কামার্ভ প্রিয়াগণ কর্তৃক আলিঙ্গিত ভ্রমরগণ, আমাদের পাদন্যাসে সজ্জ হইয়া আমাদের স্নায় কান্তাবিযুক্ত হইতে পারে ॥ ৩ ॥

অতএব, আমরা এখানেই বসিব ।

The bees, humming out of intoxication with honey and embraced by their beloved mates who are overpowered by passion, if agitated by [our] foot-steps, would be separated from their beloved like us. 3.

So let us sit down at this very place.

Eng. Equiv. पादाक्रान्त—trodden under feet. सोष्म—warm.

Prose.—पुष्पाणि पादाक्रान्तानि, इदं शिलातलं च सोष्म । नूनम् इह आसीना काचिन् मां दृष्ट्वा सहसा मता ।

রাজা ( দৃষ্টিপাতপূর্বক )—পুষ্পসমূহ পদদলিত এবং এই শিলাতল উষ্ণ ! নিশ্চয়ই কোনও নারী এখানে উপবিষ্ট ছিলেন, আমাকে দেখিয়া সহসা চলিয়া গিয়াছেন ॥ ৪ ॥

চেটী—ভট্টিদারিণ, বৃদ্ধা যু ম্হ বয়ং ( ক ) ।

পদ্মাবতী—দিষ্টীয়া উপবিষ্টা অয়্যভন্তো ( খ ) ।

বাসবদত্তা—( আত্মগতম্ )—দিষ্টীয়া পক্ষিদিত্য-সরীরো  
অয়্যভন্তো ( গ ) ।

(ক) ভট্টিদারিণ, বৃদ্ধা: সলু সৌ বয়ম্ ।

(খ) দিষ্টীয়া উপবিষ্টা আয়্যপুত: ।

(গ) দিষ্টীয়া প্রকৃতিস্থশরীরে আয়্যপুত: ।

( Both sit down )

King ( *Locking at* )—The flowers are trodden under feet and this slab of stone is warm. Some lady must have been seated here and, on seeing me, suddenly gone away. 4.

বিদূষক—এইরূপ হউক ।

( উভয়ে উপবেশন করিলেন ) ।

Jester.—Be it so.

Eng. Equiv. বদ্ধ—detained. প্রকৃতিস্থশরীর—one in sound health. সাস্তুপাত—full of tears. অধিনয়—immodesty. কাশভস্মবরষ—pollen of Kāsa flower, সৌদক—full of water, i. e. full of tears.

চেটী—রাজপুত্রি, আমরা ত বাস্তবিক অবরুদ্ধ হইলাম ।

পদ্মা—সৌভাগ্যক্রমে আর্ধ্যপুত্র উপবিষ্ট হইয়াছেন ।

বাসব ( আত্মগত )—সৌভাগ্যক্রমে আর্ধ্যপুত্র সুস্থশরীর ।

Maid—Princess, we have been detained indeed.

Padma—I am glad, my beloved husband has taken his seat.

Vāsava. ( *To herself* ).—Fortunately my beloved husband is in sound health.

चेटी—भट्टिदारिए, सस्सुपादा खु अय्याए दिट्ठो ( क ) ।

वासवदत्ता—एसा खु महुअराणं अविणआदो कासकुसुम-  
रेणुणा पडिदेण सोदथा मे दिट्ठो ( ख ) ।

पद्मावती—जुज्जइ ( ग )

विदूषकः—भो ! सुणं खु इदं प्रमदवणं । पुच्छिदव्वं  
किञ्चि अत्थि । पुच्छामि भवन्तं ( घ ) ।

( क ) भट्टिदारिके, सासुपाता खलु आर्याया दृष्टिः ।

( ख ) एषा खलु मधुकराणाम् अविनयात् काशकुसुमरेणुना पतितेन सोदका मे  
दृष्टिः ।

( ग ) जुज्यते ।

( घ ) भो ! यत्नं खलु इदं प्रमदवनम् । प्रष्टव्यं किञ्चिदस्ति । पृच्छामि भवन्तम् ।

Eng. Equiv. यत्न—lonely. प्रष्टव्य—something to ask-  
कन्द—will. तदानीम्—of the past. बहुमानसङ्कट—trouble relating  
to [ a statement ] of comparative regard.

चेटी—राजपुत्रि, आर्याय ( आवासिकार ) चक्षु अक्षपूर्ण ।

वासव—अमरनिगेर धुटेता हेतु काशपुष्पेर रेणु पडिआ आमार  
चक्षु अक्षपूर्ण करियाछे ।

पद्मा—[ ईहा ] इहेते पात्रे ।

विदूषक—आच्छा, एही प्रमदवन त जनन्या । किछु जिज्ञासु आछे ।  
आपनाके जिज्ञासा करि ।

Maid.—Princess, the eyes of her Ladyship are indeed  
full of tears.

Vasava.—Owing to the rudeness of the bees, the  
pollen of Kasa flowers fell and made my eyes tearful.

Padma.—May be so.



রাজা—ছন্দতঃ ।

বিদূষকঃ—কা ভবদৌ পিত্রা, তদাণি' তত্ত্বদৌ বাসব-  
দত্তা, দাণি' পদ্মাবদৌ বা ( ক ) ?

রাজা—কিমিদানী' ভবান্ মহতি বহুমানসঙ্কটে মাং  
ন্যস্বতি ?

পদ্মাবতী—হলা ! জাদিসে সঙ্কটে নিবিশ্বস্তো অয়্যতন্তো (খ)।

(ক) কা ভবতঃ প্রিয়া, তদানী' তবভবতৌ বাসবদত্তা, ইদানী' পদ্মাবতী বা ?

(খ) হলা ! যাহাশে সঙ্কটে নিবিশ্বস্ত আয়'পুত্র !

Jester.—Well, this pleasure-garden is lonely indeed. I  
have something to ask. May I ?

রাজা—স্বচ্ছায় [ জিজ্ঞাসা কর ] ।

বিদূষক—কে আপনার [ অধিক ] প্রিয়, সেই সময়কার মাননীয়া  
বাসবদত্তা, না এখনকার পদ্মাবতী ?

রাজা—এখন তুমি আমাকে কেন [ পত্নীস্বয়ের ] আদর সম্বন্ধীয়  
সঙ্কটে নিক্ষেপ করিতেছ ?

পদ্ম—ওহে, আর্থ্যপুত্র বা সঙ্কটে পড়িয়াছেন !

King—Yes, at your will.

Jester.—Who is more beloved to you—honoured  
Vasavadatta—of the past, or Padmavati of the present  
time ?

King.—Why do you now put me in this awkward predi-  
cament of [ making a statement of the comparative ]  
regard [ for the two queens ] ?

Padma—Hallo, what a predicament is my beloved hus-  
band placed in !

वासवदत्ता—( आत्मगतत् )—अहं अ मन्दभात्रा ( क ) ।  
विदूषकः—खैरं खैरं भणत्तु भवन् । एका उपरदा, अपरा  
असन्निहिता ।

राजा—वयस्य, न खलु न खलु ब्रूयाम् । भवांस्तु सुखरः ।

पद्मावती—एतत्पण भणितं अयत्तत्तेण ( ख ) ।

विदूषकः—भोः सत्त्वेण सवामि, कस्स वि ण आचक्खिस्सं ।  
एसा सन्दट्ठा मे जोहा ( ग ) ।

( क ) अहं च मन्दभागा ।

( ख ) खैरं खैरं भणतु भवान् । एका उपरता, अपरा असन्निहिता ।

( ग ) एतावता भणितम् आर्यपुत्रेण ।

( घ ) भोः ! सत्येन श्रयामि, कस्मै अपि न आख्यास्ये । एसा सन्दट्ठा मे जिह्वा ।

Eng. Equiv. खैरम् -- freely. उपरत—dead. असन्निहित—not  
near. सुखर—talkative. सन्दट—bit. पुरोभाणिता—foolishness.

वासव ( आत्मगत )—आत्र हतभाग्य आमि ।

विदूषक—आपनि अच्छन्दे बलून । एकजन भरिया गियाहेन,  
अग्रजन निकटे नाई ।

राजा—वयस्य, ना आमि बलिते पारि ना । तूमि बाचान ।

पद्मा—एहै टुकुतेहै आर्यपुत्रेण बला हईल ।

विदूषक—देवन, आमि सत्तेय शपथ करितेहि, आमि काहाके  
बलिब ना । एहै आत्रा जिह्वा काटिनाय ।

Vasava, ( To herself ).—And unfortunate I too.

Jester.—Please speak out freely. One is dead and the  
other is not near by.

King.—I cannot speak out, my friend. You are  
talkative.

রাজা—নৌতসহে সখি বক্তৃতা।

পদ্মাবতী—অহো ইমসস পুরোভাগদা ! এতিএণ হিঅশ্রং ণ  
জাণাদি ( ক )।

বিদূষকঃ—কিং ণ ভণাদি মম ! অণাঅকিঅশ্রম ইমাহো  
শিলাবহুআদো ণ সন্ধং একপদং বি গমিহুং । এসো বুদ্ধো  
অসমভবং ( খ )।

(ক) অহো অস পুরোভাগিতা ! এতাবতা হৃদয়ং ন জানাতি !

(খ) কিং ন ভণতি মম ! অনাখ্যায় অস্মাচ্ছিলাপটকাৎ ন শক্যম্ একপদম্  
অপি গন্যম্ । এষ বুদ্ধঃ অসমভবান্ ।

Padma,—By this much [ the thing ] has been amply  
said by my beloved lord.

Jester.—Well, I swear by truth, I shall not speak to  
anybody, Here I bite my tongue.

রাজা—বন্ধু, বলিতে সাহস হইতেছে না।

পদ্মা—অহো, ইহার কি নিরুদ্ভুততা ! এতটাই হইতেও [ ইহার ]  
হৃদয় বুঝিতে পারিল না।

বিদূষক—কি আমাকে বলিবেন না ? না বলিয়া এই শিলাপট  
হইতে এক পা-ও ঘাইতে পারিবেন না। এই আপনি [ আমাকর্তৃক ]  
অবরুদ্ধ।

King.—I dare not speak out, my friend.

Padma.—Oh, the foolish importunity of this man !

He cannot know his heart even from this much.

Jester.—Will you not speak out to me ? You shall  
not move a single step even from this stone-seat before  
speaking [ it ]. Here I hold you a prisoner.

राजा—किं बलात्कारेण ?

विदूषकः—आम, बलात्कारेण (ग) ।

राजा—तेन हि पश्यामस्तावत् ।

विदूषकः—प्रसीदतु प्रसीदतु भव' । वयस्सभावेण साविदो  
सि जइ सचचं ण भण्णसि ( घ ) !

राजा—का गतिः । श्रूयताम् ।

(ग) आम, बलात्कारेण ।

(घ) प्रसीदतु प्रसीदतु भवान् । वयस्यभावेन शापितोऽसि, यदि सत्यं न भणसि ।

Eng. Equiv. बलात्कार—application of force. शापित—con-  
jured. बहुमत—highly regarded.

राजा—किं ? बलपूर्वक [ बुनिवे ] ?

विदूषक—है, बलपूर्वक ।

राजा—तवे देविष्या मईव ।

विदूषक—असर हउन, असर हउन । वयस्याभावे शाप ( अर्थात्  
दिवा ) दितेछि यदि सत्य कथा ना बलेन ।

राजा—किं करी वाय ? शोन—

King.—Do you mean [ to hear ] by force ?

Jester.—Yes, by force.

King.—Then I must see.

Jester.—Be pleased, be pleased. You have been  
conjured as a friend, if you do not speak the truth.

King.—What can I do ? Well, hear.

পদ্মাবতী বহুমতা মম যদ্যপি রূপশীলমাধুর্য্যৈঃ ।

বাসবদত্তাবহ্নং ন তু তাবন্মে মনো হরতি ॥ ৪ ॥

বাসবদত্তা ( আত্মগতম্ )—ভোদু ভোদু । দ্রিগ্ণং বেদগ্ণং  
ইমস্স পরিখেদস্স । অহো অভজাদবাসং পি এত্য় বহুগুণং  
সম্পডজজ্জ ( ক ) ।

(ক) ভবতু ভবতু । দত্তং বৈতনম্ অস্স পরিখেদস্স । অহো অজ্ঞাতবাসীঃপি অব  
বহুগুণঃ সম্পদ্যতে ।

**Prose.**—যদ্যপি রূপশীলমাধুর্য্যৈঃ পদ্মাবতী মম বহুমতা [ তথাপি সা ] ন তু  
সাবত্ব বাসবদত্তাবহ্নং মে মনঃ হরতি ॥৫॥

যদিও রূপে, চরিত্রে এবং মাধুর্য্যে পদ্মাবতী আমার যথেষ্ট আনন্দের  
[ তথাপি ] তিনি কিন্তু আমার বাসবদত্তায় নিবিষ্ট মনকে আকৃষ্ট  
করিতে পারেন না ॥ ৪ ॥

Though Padmavati is highly regarded by me for her beauty, behaviour and sweetness [ of conduct ], yet she cannot attract my heart centred in Vasavadatta. 4.

**Eng. Equiv.** বৈতন—recompense. পরিখেদ—suffering.  
অজ্ঞাত-বাস—living *incognito*. বহুগুণ—productive of manifold  
merits. অদাষিষ্ট—insincere ; partial. অমিজগ—high birth.  
বিসলপিত—prattle. বৈধেয়—a fool.

বাসব ( স্বগত )—বেশ, বেশ । আমার এই ক্লেশের পুরস্কার  
দিয়েছেন । আহা, এখানে অজ্ঞাতবাসেরও অনেক গুণ আছে ।

Vasava ( To herself )—Well, Well, He has given recompense for this suffering. Oh, even my stay in disguise here becomes productive of manifold merits.

চেটী—মহিয়ারি, অদকিখুজো খু মদা ( ক ) ।

পদ্মাবতী—হলা ! মা মা এতৎ । সদকিখুজো এতৎ  
অয়ত্তো, জো দাণিঁ বি অয়্যাএ বাসবদত্তাএ গুণাণি  
সুমরদি ( খ ) ।

বাসবদত্তা—মহে, অমিজণহস সঁদিসঁ মন্নিদঁ ( গ ) ।

রাজা—উক্তঁ ময়া । ভবানিদানীঁ কথয়তু । কা ভবতঃ  
প্রিয়া—তদা বাসবদত্তা, ইদানীঁ পদ্মাবতী বা ?

( ক ) মহঁ দারিকে, অদাকিখুজো : খলু মদা ।

( খ ) হলা ! মা মৈবম্ । সদাকিখুজো এব আয়্যপুত্রঃ, য ইদানীম্ অপি আয়্যায়া  
বাসবদত্তায়া গুণান্ অরতি ।

( গ ) মহে, অমিজনস্য সত্ৰম্ মন্নিদম্ ।

চেটী—রাজপুত্রি, প্রভু কিঙ্ক দাক্ষিণ্যযুক্ত নহেন ।

পদ্মাবতী—ওহে, না, এরূপ বলিও না । আর্ধ্যপুত্র দাক্ষিণ্যযুক্তই  
বটেন, যেহেতু তিনি এখন পর্যন্তও আর্ধ্য বাসবদত্তার গুণরাজি মনে  
রাখিয়াছেন ।

বাসব—ভদ্রে, তোমার উচ্চবংশের অমুখ্য কথাই বলিয়াছ ।

রাজা—আমি ত' বলিয়াছি । এখন ভূমি বল । তোমার কাছে  
কে প্রিয় ? তখনকার বাসবদত্তা, না এখনকার পদ্মাবতী ?

Maid.—Princess, His Lordship is partial indeed.

Padma.—Hollo, do not say thus. My beloved husband  
is impartial indeed, as he remembers even now the merits  
of the respected Vasavadatta.

Vasava.—Gentle Lady, you have said what is worthy  
of your high birth.

King.—I have said. Now you are to say as to who is  
dear to you—Vasavadatta then or Padmayati now ?

পদ্মাবতী—অথ্যস্তসৌ পি বসন্তশ্চৌ সৎবৃন্তৌ (ক) ।

বিদূষকঃ—কিং মে বিপ্লববিদেণ । উভযৌ বি ততঃসৌদীযৌ  
মে বহুমদাযৌ (খ) ।

রাজা—বৈধেয়, মামেব' বলাত্মশ্চুত্বা কিমিদানীং নাভি-  
ভাষসে ।

বিদূষকঃ—কিং মং পি বলকারিণ (গ) ।

রাজা—অথ কিম্, বলাত্কারিণ ।

(ক) অর্থ্যপুত্রৌপি বসন্তকঃ সংবৃত্তাঃ ।

(খ) কিং মে বিপ্লবপিতেল । উভে অপি তবমবল্যৌ মে বহুমতে ।

(গ) কিং মামপি বলাত্কারিণ ।

পদ্মাবতী—আর্য্যপুত্রও বসন্তক হইয়া পড়িলেন ।

বিদূষক—আমার প্রলাপ শুনিয়া কি হইবে? মাননীয়া এই  
দুইজনই আমার অতিশয় সম্মানের পাত্র ।

রাজা—মূর্থ, এইরূপে বলপূর্বক [ আমার নিকট হইতে ] শুনিয়া  
কেন এখন আমাকে বলিবে না?

বিদূষক—কি? আমাকেও বলপূর্বক [ বলাইবেন ]?

রাজা—তা বৈ কি? বলপূর্বক ।

Padma.—My beloved also has become a Vasantaka.

Jester.—What is the use of my prattle? Both the  
respected ladies are highly honoured by me.

King.—O fool, having heard by force, why do you not  
tell me now?

Jester.—Do you mean [ to hear from ] me even by  
force?

King.—Yes, by force.

বিদূষকঃ—তেন হি ন সন্ধং সৌদুং ( ক ) ।

রাজা—প্রসীদতু প্রসীদতু মহাভ্রাত্মনঃ ! স্বেরং স্বৈর-  
মভিধীয়তাম্ ।

বিদূষকঃ—ইদাণি' সুণাদু মবং । তত্তহৌদৌ বাসবদত্তা  
মে বহুমদা । তত্তহৌদৌ পদুমাবদৌ তরুণী দস্সণীয়া অকৌবণা  
অণহঙ্কারা মধুরবাগ্না সদাক্ষিণ্ণা । অয়ং চ অবরো মহন্তৌ  
গুণৌ, সিগিহ্ণেণ ভোজ্যেণ মং পচচুগচ্ছত্ব বাসবদত্তা—  
কহি' ণু খু গদৌ অথ্য-বসন্তাও ত্তি ( খ ) ।

( ক ) তেন হি ন সন্ধং শ্রীতুম্ ।

( খ ) ইদানীং শ্রীতুং ভবান্ । তবমবতৌ বাসবদত্তা মে বহুমদা । তবমবতৌ  
পদ্মাবতৌ তরুণী দর্শনীয়্যা অকৌপনা অহঙ্কারা মধুরবাগ্ সদাক্ষিণ্ণা । অয়ং চ  
অবরো মহান্ গুণঃ, স্নিগ্ধেন ভোজনেণ মাং প্রতুগচ্ছতি বাসবদত্তা—কুত্ব নু খলু গত  
আর্য্যবসন্তক ইতি ।

Eng. quiv. তরুণ—young. অকৌপন—not irascible. অহঙ্কার—  
not proud. মধুরবাগ্—speaking sweet words. সদাক্ষিণ্ণ—  
sincere. স্নিগ্ধ—palatable. প্রতুগচ্ছতি—comes up to receive.

বিদূষক—তাহা হইলে শুনিতে পাইবেন না ।

রাজা—ওহে ঠাকুর এসন্ন হও, এসন্ন হও । স্বেক্ষায় বল ।

বিদূষক—এখন আপনি শ্রবণ করুন । মাননীয়া বাসবদত্তাকে আমি  
যথেষ্ট ভক্তি করি । মাননীয়া পদ্মাবতী তরুণী, দর্শনীয়্যা, কোপহীন,  
অহঙ্কারশূন্য, মধুরভাষিণী এবং দাক্ষিণ্যযুক্তা [ বটেন ] । [ কিহু ]  
এই আর একটি বিশেষ গুণ যে, ভাল খাদ্যসামগ্রী লইয়া, 'আর্য্যবসন্তক  
কোথাও গিয়াছেন' এই বলিয়া বাসবদত্তা আমার অভ্যর্থনা করিতেন ।

Jester.—Then you will not be able to hear.



বাসবদত্তা—ভোদু ভোদু, বসন্তক ! সুমরেযি দাণিঁ  
এদ' ( ক ) ।

রাজা—भवतु भवतु वसन्तक ! सर्वमेतत् कथयिष्ये  
देव्यै वासवदत्तायै ।

विदूषकः—अविहा वासवदत्ता ! काहिं वासवदत्ता ?  
चिरा खु उवरदा वासवदत्ता—( ख )

(ক) भवतु भवतु, वसन्तक ! कर इदानीम् एताम् ।

(ख) अविहा वासवदत्ता ! कुत्र वासवदत्ता ? चिरात् खलु उपरता वासवदत्ता ।

King.—Be pleased, be pleased, O great Brahmin.  
Please speak out freely.

Jester.—Now please hear. Her Ladyship Vāsavadattā is highly regarded by me. Her Ladyship Padmāvatī is young, beautiful, not irascible, not proud, speaking sweet words and sincere. But this was [her] another great virtue, viz. that Vasavadatta would come up to receive me with palatable dishes, saying 'where is noble Vasantaka gone ?'

বাসব—ভাল, ভাল । বসন্তক, এখন ইহাকে অন্ন গ্রহণ ।

রাজা—ভাল, ভাল । বসন্তক, আমি এই সমস্তই দেবী বাসবদত্তাকে বলিব ।

বিদূষক—হায় বাসবদত্তা ! বাসবদত্তা কোথায় ? বাসবদত্তা অনেক কাল মরিয়া গিয়াছেন ।

Vasava.—Well, Vasantaka, now remember her.

King.—Well, well, Vasantaka, I shall relate all this to queen Vasavadatta.

Jester.—Alas, Vasavadatta. ! Where is Vasavadatta ? Vasavadatta is long dead.

राजा—(सविषादम्) एवम् । उपरता वासवत्ता ।

अनेन परिहासेन व्याक्षिप्तं मे मनस्त्वया ।

ततो वाणी तथैवेयं पूर्वाभ्यासेन निश्च्युता ॥६॥

पद्मावती—रमणीओ खु कहाजोओ णिसंसेण विसं-  
वादिओ (क) ।

वासवदत्ता—(आत्मगतम्) भोदु भोदु, विस्सत्यम्हि । अहो  
पियं णाम, ईदिसं वअणं अप्पञ्चक्खं सुणोअदि (ख) ।

(क) रमणीयः खलु कथार्यागो नृपसेन विसंवादितः ।

(ख) भवतु भवतु, विश्वस्तस्मिन् । अहो प्रियं नाम, ईदृशं वचनमप्रत्यक्षं श्रूयते ।

Eng. Equiv. व्याक्षिप्त—diverted. वाणी—speech. कथार्याग—  
commencement of a speech. विसंवादित—interrupted.  
विश्वस्त—confident [of the husband's attachment].  
अप्रत्यक्षम्—from behind. धारयतु—be consoled. अनतिक्रमणीय—  
that cannot be transgressed. विधि—fate.

By this jest my mind was diverted by you. So,  
owing to my past impressions, these words have come  
out in the same way. 6.

राजा ( विषादसहित )—ताई बटे । वासवदत्ता मरिया गियाछे ।

এই পরিহাসের দ্বারা তোমার কর্তৃক আমার মন বিক্ষিপ্ত হইয়াছিল ।  
সেইজন পূর্বাভাসবশতঃ এই বাক্য ঠিক সেই ভাবেই নিঃসৃত  
হইয়াছে ॥ ৬ ॥

पद्मावती—कथाश्रवणं वेषं सुन्दरं ह्येतेषां, नृपस्य तांहा विनष्टं  
करिया मिल् ।

वासव ( स्वगत )—ভাল, ভাল । আমি আশঙ্ক হইলাম । আহা,  
অপ্রত্যক্ষভাবে এই বচন শ্রবণ করা বড়ই মধুর ।

King ( With sorrow )—It is just so. Vāsavadattā  
is dead.

বিদূষকঃ— ধারি দু ধারি দু ভবং । অণদিক্রমণীযী হি বিধী ।  
ইদিসং দাণি এদং (ক) ।

রাজা—বয়স্য ! ন জানাতি ভবানবস্থাম্ । কুতঃ,

দুঃখং ত্যক্তুং বহুমূলোঽনুরাগঃ

স্মৃত্বা স্মৃত্বা যাতি দুঃখং নবত্বম্ ।

যাত্রা ত্বেষা যদ্ বিমুচ্যেহ বাণ্যং

প্রাপ্তানৃশ্চা যাতি বুদ্ধিঃ প্রসাদম্ ॥৩॥

(ক) ধারয়তু ধারয়তু ভবান । অনতিক্রমণীযী হি বিধিঃ । ইদম্ এতৎ !

Padmā.—A charming narrative is indeed marred by the devil.

Vāsavā. ( To herself ).—Well, well, I am assured [ of his love ]. It is very pleasant indeed to hear such words from behind.

বিদূষক—ঐর্ধ্যধারণ করুন, ঐর্ধ্যধারণ করুন । বিধিকে কোনও মতে অতিক্রম করা যায় না । ইহা এখন এইরূপ ।

রাজা—বয়স্য, তুমি অবস্থা বুঝিতে পারিতেছ না । যেহেতু,—

Jester.—Please, be consoled, be consoled. Fate indeed is incapable of being transgressed. Now it is so.

King.—My friend, you cannot understand the condition [ I am in ]. For,—

Eng. Equiv. বহুমূল—deep-rooted. অনুরাগ—attachment ; love. নবত্ব—freshness. যাত্রা—the way of the world. প্রাপ্তানৃশ্চা—that has paid its debt. বুদ্ধি—mind. প্রসাদ—peace.

Prose.—বহুমূলঃ অনুরাগঃ ত্বক্ত্বম্ দুঃখং [ ভবতি ] । স্মৃত্বা, স্মৃত্বা, দুঃখং নবত্বং যতি । যত্র তু যাত্রা [ ভবতি ] যত্র ইহ বাণ্যং বিমুচ্য প্রাপ্তানৃশ্চা বুদ্ধিঃ প্রসাদং যতি ।

বিদূষকঃ—অসুপাদ-ক্লিষ্টাণাং খু তত্তহোদো মুহং । জাব  
মুহোদম্ আণেমি (ক) । ( নিষ্ক্রান্তঃ ) ।

পদ্মাবতী—অয়্যে ! বক্ষাভল-পটন্তরিৎ অয়্যভত্তস্  
মুহং । জাব ণিক্কমম্হ (খ) ।

(ক) অসুপাতক্লিষ্টং তত্তহোদো মুহম্ । জাব মুহোদকম্ আণেমি ।

(খ) অয়্যে, বাখ্যাকুল-পটান্ধরিতম্ আয়্যপুতস্ব মুহম্ । জাব ণিক্কামামঃ ।

বন্ধমূল অশ্রুগাগ ত্যাগ করা কঠিন । পুনঃ পুনঃ অশ্রুণ করায় দুঃখ  
নবীভূত হইয়া পড়ে । কিন্তু জগতেব নিয়ম এই, যে, এই অবস্থায়  
অশ্রুপাতের দ্বারা আনুগা প্রাপ্ত হইয়া মন শান্তিলাভ করে ॥ ৭ ॥

It is very difficult to part with the love that is  
deep-rooted. By constant recollections grief acquires  
freshness. But this is the way of the world that in  
such circumstances, the mind, having paid off its debt  
by shedding tears, gets peace. 7.

Eng. Equiv. অশ্রুপাতক্লিষ্ট—moistened by the shedding  
of tears. মুহোদক—water for washing the face. বাখ্যাকুল-  
পটান্ধরিত—interrupted by tears and therefore covered  
with a piece of cloth [ as it were ]. ভক্তভিত্ত—overpowered  
by sorrow.

বিদূষক—মাননীয় বয়স্যের মুখ অশ্রুপাতে ক্লিষ্ট হইয়াছে । আমি  
মুখ ধুইবার জল লইয়া আসি । ( নিষ্ক্রান্ত ) ।

পদ্মাবতী—আর্য্যে, আর্য্যপুত্রের মুখ বাখ্যাকুল হইয়া বজ্রাবতের স্তায়  
হইয়াছে । এই অবসরে আমরা চলিয়া যাইব ।

Jester.—His Honour's face is moistened by the  
shedding of tears. I shall fetch water for [ washing ]  
his face. ( Exit ).

Padma.—Madam, the face of my beloved husband  
is hidden behind a screen of tears. Let us slip away  
meanwhile.

বাসবদত্তা—এব্বং হৌদু। অহব চিহ্নং তুং। উল্লঙ্ঘিতং  
মর্ত্যারং উত্তমম্ অজুতং পিণ্ণামণং। অহং এব্ব গমিস্সং (ক)।

চেটী—সুহু অয়্যা ভণ্ণাদি। অবসপ্পদু দাব্ ভট্টিদারিঅ  
(খ)।

পদ্মাবতী—কিংণু স্তু পবিসামি (গ) ?

বাসবদত্তা—হলা ! পবিস (ঘ)। (ব্রতযুক্তা নিষ্ক্রান্তা)।

(ক) এবং ভবতু ! অথবা তিষ্ঠ ত্বম্। উল্লঙ্ঘিতং মর্ত্যারম্ উজ কিলো অযুক্তং  
নিগমনম্। অহমেব গমিষ্যামি।

(খ) সুহু, আর্য্যো ভণ্ণতি। অবসর্যতু তাবদ্ ভট্টদারিকা।

(গ) কিংণু স্তু পবিসামি ?

(ঘ) হলা ! পবিস।

বাসব—তাহাই হউক। অথবা, তুমি থাক। উৎকণ্ঠিত স্বামীকে  
তাগ করিয়া চলিয়া যাওয়া উচিত নহে। আমিই চলিয়া যাইব।

চেটী—আর্য্য! ভালই বলিয়াছেন। রাজপুত্রী [ প্রভুসমীপে ]  
গমন করুন।

পদ্মাবতী—যাইব কি ?

বাসব—ওহে, যাও। (এই বলিয়া নিষ্ক্রান্ত হইলেন।)

Vasava.—So be it. Or, you should stay. It is not  
proper to go away leaving the husband overpowered  
by sorrow. Rather I would go.

Maid.—Her Ladyship has said what is proper. Your  
Highness should approach [ the lord ].

Padma.—Should I go ?

Vasava.—O yes, You should go. (Saying this  
goes away ).

( प्रविश्य )

विदूषकः—( नलिनीपत्रेण जलं गृहीत्वा )—एसा तत्तहोदी  
पदुमावदी (क) ।

पद्मावती—अय्य, वसन्तक ! किं एदं (ख) ।

विदूषकः—एदं इदं । इदं एदं (ग) ।

पद्मावती—भणादु भणादु अय्यो भणादु (घ) ।

(क) एसा तदभवती पद्मावती ।

(ख) आर्य वसन्तक, किमेतत् ?

(ग) एतदिदम् । इदमेतत् ।

(घ) भणतु भणतु आर्यो भणतु ।

Eng. Equiv. नलिनीपत्र—a lotus-leaf. वातनीत—carried by  
the wind. काशकुसुम-रेण—the pollen of Kāśa flowers.  
आश्रुपात—covered with tears.

( प्रवेश करिष्या )

विदूषक ( पद्मपत्रे जलं लईया )—एई वे बाछा पद्मावती ।

पद्मावती—आर्य वसन्तक, ईहा कि ?

विदूषक—ईहा एई, एई ईहा ।

पद्मावती—बलून, बलून । आर्य, बलून ।

( Enter the Jester )

Jester.—( With water in a lotus-leaf ).—Here is Her  
Ladyship Pndmavati.

Padma.—Honoured Vasantaka, what is this ?

Jester.—That is—this. this is—that.

Padma.—Speak out, Sir, please speak out.

ବିଦ୍ରୁଷକ:—ଭୋଦି ! ବାଦ୍ୟୀଦିଶ କାଶକୁସୁମ-ରେଣୁଣା ଗୁଳି-  
କ୍ଷିପ୍ତିଦିଶ ସଂସ୍ପୃତାଦଂ ଧ୍ବୁ ତମ୍ଭୋଦୌ ମୁହଂ । ତା ଗହ୍ବରଫୁ ହୌଦି  
ହୃଦଂ ମୁହୌଦୟଂ (କ) ।

ପଦ୍ମାବତୀ—( ଆତ୍ମମଗତମ୍ )—ଅହୌ ଶଦାକ୍ଷିତ୍ତଞ୍ଜୟଂ ଜୟତ୍ସ  
ପରିଜଣୋ ବି ଶଦାକ୍ଷିତ୍ତଞ୍ଜୋ ଏବ୍ବ ହୌଦି । (ଉପେତ୍ୟ)—ଜେଦୁ  
ଅଟୟତ୍ତୋ । ହୃଦଂ ମୁହୌଦୟଂ (କ୍ଷ) ।

(କ) ଭବତି ! ବାଦ୍ୟୀନେନ କାଶକୁସୁମ-ରେଣୁଣା ଗୁଳି-ନିପତିତେନ ମାୟାପାତଂ ଶ୍ବଭୁ  
ତତ୍ରଭବତୋ ମୁଖମ୍ । ତତ୍ତ୍ଵ ଗହ୍ବରାତୁ ଭବତୀ ହୃଦଂ ମୁହୌଦୟମ୍ ।

(କ୍ଷ) ଅହୌ ଶଦାକ୍ଷିତ୍ତଞ୍ଜୟଂ କନୟ ପରିଜଣୋଽପି ଶଦାକ୍ଷିତ୍ତଞ୍ଜୋ ଏବ୍ବ ଭବତି । ଅତ୍ରତୁ  
ବାର୍ଯ୍ୟପୁତ୍ରଃ । ହୃଦଂ ମୁହୌଦୟମ୍ ।

ବିଦ୍ରୁଷକ—ଯାହା ବାୟୁଚାଳିତ କାଶପୁଷ୍ପେର ପରାଗ ଚକ୍ରୁତେ ପତିତ  
ହେଉଥିଲା ସାନନୀର ବସନ୍ତର ମୁଖସାନି ଅନ୍ଧବ୍ୟାପ୍ତ ହେଉଛି । ଅତଏବ,  
ଆମ୍ଭ ଏହି ମୁଖ ଧୁଇବାର ଜଳ ଲେଉଟା ଯାଉନ ।

ପଦ୍ମାବତୀ ( ଆତ୍ମମଗତ )—ଅହୋ, ନାହିଁକିଶୁକ୍ତ ବାସ୍ତିର ପରିଜନଠ  
ନାହିଁକିଶୁକ୍ତ ହେଉଛି । ( ମରୀଚିତ ହେଉଛି )—ଆସାପୁଣେର ଜଳ ହଉକ । ଏହି  
ମୁଖ ଧୁଇବାର ଜଳ ।

Jester.—Madam, the pollen of Kāśa flowers being  
carried by the wind fell into the eyes and has made his  
Honour's face covered with tears. So, Madam, please  
take this water for washing his face.

Padma.—( To herself ).—Oh, the attendants even of  
a courteous person, are also courteous. ( Approaching )—  
Victory to my beloved husband. Here is water for  
washing your face.

राजा—अये पद्मावती ! (अपवार्य)—वसन्तक, किमिदम् ?

विदूषकः—( कर्णे ) एवम् विभ्र (क) ।

राजा—साधु वसन्तक, साधु । ( आचम्य )—पद्मावति,  
आस्यताम् ।

पद्मावती—जं अय्यउत्तो आणेवेदि (ख) । (उपविशति) ।

राजा—पद्मावति !

शरच्छशाङ्कगौरेण वाताविद्धेन भामिनि ! ।

काशपुष्पलवेनेदं साश्रुपातं मुखं मम ॥२॥

( आत्मगतम् )—

(क) एवमिव ।

(ख) यद् आर्यपुत्र आश्रापयति ।

राजा—ओह, पद्मावती ( ये ) ! ( विदूषकेर प्रति गोपने )  
वसन्तक, ए कि ?

विदूषक—( कर्णे ) एहे रकस ।

राजा—साधु, वसन्तक, साधु । ( मुख धुईया )—पद्मावति, उपवेशन  
कर ।

पद्मावती—आर्यापुत्रेर याहा आदेश हय । ( उपवेशन करिनेन । )

King.—Oh ! Padmāvati ! ( *Aside* ). Vasantaka,  
what is this ?

Jester.—( *Whispers into his ear* )—It is thus.

King.—Bravo, Vasantaka, bravo. ( *Washing his face* ).  
—Padmavati, take your seat.

Padma.—As my beloved lord commands. ( *Takes  
her seat* ).

Eng. Equiv. शरच्छशाङ्कगौरे—as white as the autumnal  
moon. वाताविद्ध—thrown by the wind. भामिनी—a beloved  
lady, काशपुष्पलव—the pollen of Kūsā flowers.



ଇୟଂ ବାଳା ନବୋଦ୍ବାହା ସତ୍ୟଂ ଯୁତ୍ବା ବ୍ୟଥାଂ ବ୍ରଜେତ୍

କାମଂ ଧୀରସ୍ବଭାବିୟଂ ଶ୍ଳୋସ୍ବଭାବସୁ କାତରଃ ॥୮॥

ବିଦୁଷକ:—ଉଦ୍‌ଦଂ ତତ୍ତଦ୍ବିଦୋ ମମଧରାମସ୍ତ ଅବରପହକାଳି  
ଭବନ୍ତଂ ଅଗ୍ଗଦୋ କରିଷ୍ଟ ସୁହିଞ୍ଜଣ-ଦଂଶଣଂ । ସତ୍କାରୋ ହି ଣାମ  
ସ କ୍ଷରେଣ ପଞ୍ଚିକ୍ଷ୍ଟିଦୋ ପୌଦିଂ ଉପ୍ପାଦେଦି । ତା ଉଦ୍‌ଦେ ଦାବ ଭବଂ (କ) ।

(କ) ଉଚିତଂ ତତ୍ତଭବତୋ ମଗଧରାଜସ୍ୟ ଅପରାହକାଳି ଭବନ୍ତମ୍ ଅସ୍ମତଃ କୃତ୍ବା  
ସୁହଞ୍ଜନ-ଦର୍ଶନମ୍ । ସତ୍କାରୋ ହି ନାମ ସତ୍କାରିଣ ପ୍ରତୀଫଃ ପ୍ରିତିମ୍ ଉପ୍ପାଦୟତି । ତଦ୍  
ଉଚିଷ୍ଠତୁ ତାବଦ୍ ଭବାନ୍ ।

Prose.—ଆମିନି, ବାତାବିହ୍ନିନ ଶରଞ୍ଜଶାଢ଼ଗୌରିଂ କାଶପୁଷ୍ପ-ସ୍ବର୍ଣ୍ଣେନ ଇଦଂ ମମ  
ସୁଖଂ ସାମ୍ବିଧାତମ୍ ।

ରାଜା—ପଦ୍ମାବତି,

ସ୍ତ୍ରିୟା ! ବାସ୍ତୁଚାଳିତ, ଶରଞ୍ଜକାଳେନ ଚକ୍ଷୁର ଯତ୍ତ ଶୁଭ୍ର କାଶ-ପୁଷ୍ପେନ  
ମରାଗେ ଆମାର୍ ଏହି ମୁଖ ଅଳଙ୍କାରାଶୁ ଦର୍ଶିଅଛେ ॥ ୮ ॥

King.—Padmavati,

My beloved, my face is covered with tears caused by  
the pollen of Kas'a flowers which is as white as the  
autumnal moon and has been driven by the wind. 8.

Equiv. Eng. ବାଳା—a girl. ନବୋଦ୍ବାହା—recently married.  
କାମମ୍—indeed. ଧୀରସ୍ବଭାବ—strong-minded. କାତର—timid.  
ସତ୍କାର—good treatment. ପ୍ରତୀଫ—accepted.

Prose,—ଇୟଂ ବାଳା ନବୋଦ୍ବାହା ସତ୍ୟଂ ଯୁତ୍ବା ବ୍ୟଥାଂ ବ୍ରଜେତ୍ । କାମମ୍ ଇୟଂ ଧୀର-  
ସ୍ବଭାବା, ଧୀ-ସ୍ବଭାବ ତୁ କାତରଃ ।

[ ରାଜା ] ( ଅଗତ )—ଏ ବାଳିକା, ଏବଂ ହେହାର ନୂତନ ବିବାହ  
ଦର୍ଶିଅଛେ, ମତ୍ତ୍ୟ କଥା ଶୁନିଲେ ଯେ କଣେ ପାହିତେ ପାରେ । ଏ ବାସ୍ତବିକହି  
ଧୀରସ୍ବଭାବ-ମନ୍ମଥା । କିନ୍ତୁ ଜୀବୀତି ଅଭାବତଃ ଭୀର । ୮ ।

[ King ] ( To himself )—She is young and recently  
married and may feel pain on hearing the truth. She

राजा—बाढम् । प्रथमः कल्पः । (उत्थाय) ।

गुणानां वा विशालानां सत्क्राराणां च नित्यशः ।

कत्तारः सुलभा लोके विघ्नातारस्तु दुर्लभाः ॥१०॥

( निष्क्रान्ताः सर्वे )

इति चतुर्थोऽङ्कः ।

is indeed strong-minded, but women are timid by nature. 9.

विदूषक—माननीय मगधराज अपराह्नकाले आपनाके समुत्थे करिया म्हाज्जनेन सहित देखा करिवेन, ईहा तीशर कर्तव्य । सत्कार यदि सत्कारेन दारा स्वीकृत হয়, তবে তাহা খ্রীতি উৎপাদন করে । অতএব আপনি উত্থান করুন ।

Jester.—It is proper that His Majesty, the king of Magadha, should visit his friends with you placed at the head. Good treatment, if accepted with good treatment [ in return ], creates affection. So, your Honour should please get up.

Eng. Equiv. প্রথমঃ কল্পঃ—an excellent proposal. বিশাল—great. নিত্যশঃ—everyday. কৰ্ত—doer. লোকে—world. বিঘ্নাৎ—an appreciator.

রাজা—তাহাই হউক । উত্তর প্রস্তাব । ( উত্থিত হইয়া )—

( সকল নিক্ষেপ্ত হইলেন । )—

চতুর্থ অঙ্ক সমাপ্ত ॥

King.—So be it. An excellent proposal. ( Getting up )

**Prose.**—স্বীকৃত বিশালানাং গুণানাং বা, সৎকারাণাং च कर्तारः निश्चयः सुखभाः  
विश्रान्तास्तु दुर्लभाः ।

জগতে বিশাল গুণসমূহের এবং সৎকার-সমূহের কর্তা সর্বদাই স্থলভ  
কিন্তু [ ইহাদের ] বিজ্ঞাতা দুর্লভ ॥ ১০ ॥

The doers of great virtues and good treatment are  
always easily available in this world ; but those who  
appreciate them are rare. 10

( *Exeunt all* )

End of Act IV.

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## अथ पञ्चमोऽङ्कः

( ततः प्रविशति पद्मिनिका )

पद्मिनिका—सदुश्चरिण, आसच्छ दाव सिग्धं (क) ।

( प्रविशति )

मधुकरिका—हला ! इधमिह । किं करोमदु (ख) ?

पद्मिनिका—हला ! किं ण जाणासि तुवं भट्टिदारिद्र्या-  
पदुमावदी सीसवेदणाए दुक्खाविदेति (ग) ?

मधुकरिका—इहि (घ) ।

पद्मिनिका—हला ! गच्छ सिग्ध, अटयं आवन्तिअं

(क) मधुकरिके, मधुकरिके, आगच्छ तावत् शीघ्रम् ?

(ख) हला इयमस्मि । किं क्रियताम् ?

(ग) हला ! किं न जानासि त्वं भट्ट दारिका पद्मावतो शीर्षवेदनया दुःखितेति ?

(घ) हा धिक् !

Eng. Equiv. शीर्षवेदना—head-ache. गच्छापय—call.

( उदयनस्य पद्मिनिकार प्रवेश )

पद्मिनिका—मधुकरिके, मधुकरिके, नैज एव ।

( प्रवेश करिष्या )

मधुकरिका—ओह, एहि वे आमि । कि करिते हईवे ?

पद्मिनिका—ओह, ठूमि कि जान ना, ये, राजपूजी पद्मावतो  
बाधाधरार रेश पाईतेहेन ?

मधुकरिका—हा धिक् ।

সহ্যবেহি । কেবলং ভট্টিদারিগ্রাণ সৌসবেদণং এব্বণিবেদেহি ।  
তদৌ সন্মং এব্বণি আগমিস্সদি (ক) ।

সধুকরিকা—হলা ! কিং সা করিস্সদি (খ) ?

পদ্মিনিকা—সা হু দাণি মধুরাহি কহাহি ভট্টিদারিগ্রাণ  
সৌসবেদণং বিণৌদেদি (গ) ।

(ক) হলা ! গচ্ছ শীঘ্রম্, আয়াম্ আবনিকাং শব্দাপয় । কেবলং ভট্টিদারি-  
কায়াঃ শৌৰ্ণবেদনাম্ এব্বণিবেদয় । ততঃ স্বয়ম্ এব্বণি আগমিষ্যতি ।

(খ) হলা ! কিং সা করিষ্যতি ?

(গ) সা স্বলু ইদানীং মধুরাভিঃ কথাभिঃ ভট্টিদারিকায়াঃ শৌৰ্ণবেদনাং  
বিণৌদয়তি ।

( Then enter Padminikā )

Padminikā.—O Madhukarikā, O Madhukarikā, be  
quick to come here.

( Entering )

Madhukarikā.—Hallo, here I am. What is to be  
done ?

Padmi.—Hallo ! Do'nt you know that princess  
Padmāvatī is suffering from head-ache ?

Madhu.—Alas !

পদ্মিনিকা—ওহ, মৌদ্র যাও, আৰ্ধ্যা আবন্তিকাকে ডাকিয়া আন ।  
রাজপুত্রীর মাথা ধরিয়াছে, রাজ ইহাই বলিবে । তাহা হইলে তিনি  
নিজেই আসিবেন ।

মধুকরিকা—ওহ, তিনি কি করিবেন ?

পদ্মিনিকা—তিনি এখন মধুর কথা সমূহের দ্বারা রাজপুত্রীর  
মাথাধরার লাঘব করিবেন ।

Padmi.—Hallo, go quickly and call the respected  
Avantikā. Only tell her of the head-ache of the  
princess. Then she will come of herself.

মধুকরিকা—জুজব্ব। কহিঁ সঅণীয়ঁ রহুদঁ  
মহিঁদারিআএ (ক) ?

পদ্মিনিকা—সমুদ্রগৃহকে কিল সেজাতিথিণা। গচ্ছ দাণিঁ  
তুবঁ। অহঁ বি মহিঁণী গিবেদণাত্যঁ অয়বসন্তঅঁ  
অণেসামি (খ)।

মধুকরিকা—এব্বঁ হৌদু (গ)। (নিচক্রান্তা)।

(ক) যুক্তি। কৃত শয়নীয়ঁ রহিতঁ মতঁ দারিকায়াঃ ?

(খ) সমুদ্রগৃহকে কিল শয্যাসৌখ্য। গচ্ছ রদানীঁ তম্ ! অহমপি মমঁ  
নিবেদনায়ম্ আয়্যবসন্তকম্ অন্বিষ্যামি।

(গ) एवं भवतु।

Madhukarika—Hallo ! What will she do ?

Padminika.—She will indeed now remove with  
pleasant stories the head-ache of the princess.

মধুকরিকা—তাহা হইতে পারে। রাজপুত্রীর শয্যা কোথায় রচিত  
হইয়াছে ?

পদ্মিনিকা—সমুদ্রগৃহে শয্যা আত্মীর্ণ হইয়াছে। তুমি এখন যাও।  
আমিও প্রভুর কাছে নিবেদনের জন্য আর্থা বসন্তকের অবেশণ করি।

মধুকরিকা—এইরূপ হউক। (নিষ্ক্রান্ত)।

Madhu.—It may be so. [ But ] where has the bed  
been spread for the princess ?

Padmi.—Her bed has been spread in the room named  
'Samudra-griha.' Now you should go. I, too, should  
search for noble Vasantaka to inform my lord.

Madhu—So be it. ( Exit ),

পদ্মিনিকা—কচ্ছিঁ দাণিঁ শ্যয়বসন্তস্য পেক্ষামি (ক) ।

( ততঃ প্রবিশতি বিদূষকঃ )

বিদূষকঃ—শ্রুজি খু দেবীবশোগ-বিধুর-হৃদয়-স তত-  
হোদো বন্ধরাজস-স পদুমাবদো-পাণিগহণ-স মৌরিশস-স  
শ্রুজন্ত-সুখাবহে মঙ্গলোৎসবে মদনাগ্নিদাহো অহিমদরং বড়দহ ।  
( পদ্মিনিকাং বিলোক্য )—প্রথি পদুমিণিমা ! পদুমিণি, কিং  
বহু বত্তিদি (খ) ?

(ক) কুত ইদানীম্ অর্থ-বসন্তকং পশ্যামি ?

(খ) অথ খলু দেবীবিয়োগ-বিধুর-হৃদয়স্য তব-বতী-বন্ধরাজস্য পদ্মাবতী-  
পাণিগহণ-সমীকৃতস্য অত্যন্তসুখাবহে মঙ্গলোৎসবে মদনাগ্নিদাহঃ অধিকতরং বর্তে ।  
অথি পদ্মিনিকা ! পদ্মিনিকে, কিম্ বহু বত্তি ?

Eng. Equiv. দেবীবিয়োগ-বিধুর-হৃদয়—whose heart is afflicted  
on account of separation from the queen ( i. e. Vasavadatta ). পদ্মাবতী-পাণিগহণ-সমীকৃত—fanned by the marriage  
of Padmavati. সুখাবহ—conducive to happiness. মঙ্গ-  
লোৎসব—an auspicious festivity. মদনাগ্নিদাহ—the heat  
of the fire of love. শীর্ষাবলিপদ—ointment for the head,

পদ্মিনিকা—এখন কোথায় অর্থ বসন্তের দেখা পাইব ?

( তদনন্তর বিদূষকের প্রবেশ । )

বিদূষক—দেবীর ( বাসবদত্তার ) বিরহে ক্লিষ্টহৃদয় পূজ্য বৎসরাজ  
পদ্মাবতীর সহিত বিবাহে প্রবর্তিত হওয়ায়, আজ এই অত্যন্ত সুখাবহ  
মঙ্গলোৎসবের দিনে, তাঁহার মদনাগ্নিদাহ অধিকতর বৃদ্ধি পাইয়াছে ।  
( পদ্মিনিকাকে দর্শন করিয়া )—ওহে পদ্মিনিকা ! পদ্মিনিকে, এখানে  
কেন ?

Padmi—Where shall I now find noble Vasantaka ?

( Then enter the Jester. )

Jester—In the heart of his Honour, the king of Vatsa

পদ্মিনী—অর্থ-বসন্তক, কিং যা জানাসি ত্বং  
মহিয়ারিমা পদ্মাবতী সৌসবেদনায় দুঃখাবিবেতি (ক) ?

বিদূষক—ভোট ! সত্যং যা জানামি (খ) ।

পদ্মিনী—তেন হি মহিয়ারি গিবেদেহি যং । জাব অহং  
বি সৌমাখুলেবণং তুবারিমি (গ) ।

(ক) অর্থ-বসন্তক, কিং জানাসি ত্বং মহিয়ারিকা পদ্মাবতী সৌসবেদনয়া  
দুঃখাবিবেতি ?

(খ) ভবতি ! সত্যং ন জানামি ।

(গ) তেন হি মহিয়ারি নিবেদয় এনাম্ । যাবত্ অহম্ অপি সৌমাখুলিপনং  
ত্বরয়ামি ।

afflicted by separation from the queen (*Vasavadatta*)  
the heat of the fire of love, fanned by his marriage with  
*Padmavati*, has all the more increased to day on this  
happy and auspicious occasion. (*Seeing Padminiká*)—  
Oh, [ here is ] *Padminiká* ! Well *Padminiká*, what are  
you here for ?

পদ্মিনী—আর্থ বসন্তক, আপনি কি জানেন না যে, রাজকন্যা  
পদ্মাবতী কষ্ট পাইতেছেন ?

বিদূষক—সহাশয়ে, সত্য আমি তা জানি না ।

পদ্মিনী—তাহা হইলে ইহা প্রভুর কাছে নিবেদন করুন । আর  
আমিও শীঘ্র মন্তকের অমুলেপন লইয়া আসি ।

*Padmi*—Honoured *Vasantaka*, you know that princess  
*Padmavati* has been afflicted by head-ache ?

*Jester*—Madam, really I don't know.

*Padmi*—Then inform his Lordship of this. in the  
meantime I, too, shall hasten [the production of] an  
ointment for her head.



ବିଦୁଷକ:—କହିଁ ସନ୍ଧ୍ୟାସିଂ ରହୁଁ ପଦମାବତୀ (କ) ?

ପଦ୍ମିନୀ—ସମୁଦ୍ରଗୃହକୁ କିଲ ଶେଞ୍ଜାଲିଆ (ଖ) ।

ବିଦୁଷକ:—ଗଚ୍ଛତୁ ଭୋଦୀ । ଜାବ ଅହଁ ବି ତତ୍ତହୋଦୀ  
ସିବେଦସ୍ତ.ସଂ (ଗ) ।

( ନିଷ୍କ୍ରାନ୍ତୀ )

( ପ୍ରବେଶକ: )

(କ) କୁଳ ଶ୍ୟମୀୟଂ ରସିତଂ ପଦ୍ମାବତୀ : ?

(ଖ) ସମୁଦ୍ରଗୃହକୁ କିଲ ଶ୍ୟାମାଶିଂ ?

(ଗ) ଗଚ୍ଛତୁ ଭବତୀ । ଯାବଦ୍ ଅହମ୍ ଅପି ତବଭବତେ ନିବେଦୟିଷ୍ୟାମି ।

ବିଦୁଷକ—ପଦ୍ମାବତୀର ଅସ୍ୟା କୋଥାସ୍ତ ରଚିତ ହୁଅଛି ।

ପଦ୍ମିନୀ—ଶୁନିନାମ “ସମୁଦ୍ରଗୃହେ” ଅସ୍ୟା ରଚିତ ହୁଅଛି ।

ବିଦୁଷକ—ଆପନି ଆହୁନ । ଆସିଓ ସାନ୍ତ ବଂଶରାଜେର ସମୀପେ  
ନିବେଶନ କରିବ ।

Jester.—Where has the bed been spread for Padmavati ?

Padmi.—The bed has been spread, I am told, in [ the room called ] the ‘Samudra-griha’.

Jester.—Good- bye, Madam. I, too, shall inform his Lordship.

( *Exeunt both* )

( *Interlude* ).

( ततः प्रतिव्रति राजा )

राजा—

श्लाघ्यामवन्तिवृत्तेः सदृशीं तनूजां

कालक्रमेण पुनरागतदारभारः ।

लावाणके हुतवह्नेन हुताङ्गयष्टिं

तां पद्मिनीं हिमहतमिव चिन्तयामि ॥ १ ॥

**Eng. Equiv.** श्लाघ्य—Praise-worthy. तनूजा—daughter. पुनरागतदारभार—on whom the burden of the wife ( i. e. of the married life ) has come again. हुतवह्—fire. हुताङ्गयष्टि—whose slender body was consumed. पद्मिनी—the lotus-plant. हिमहत—damaged by frost.

**Prose.**—कालक्रमेण पुनरागतदारभार [ अहम् ] श्लाघ्यां लावाणके हुतवह्नेन हुताङ्गयष्टिं ताम् अवन्तिवृत्तेः सदृशीं तनूजां, हिमहतां पद्मिनीम् इव चिन्तयामि ॥१॥

( निष्क्रान्त )

प्रवेशक

( तदनन्तर राजार प्रवेश )

राजा—कालक्रमेण আমার উপর পুনরায় দারভার আসিয়া পড়িয়াছে । আমি সেই শ্লাঘ্যা অবন্তিরাজের উপযুক্ত কন্যাকে চিন্তা করিতেছি তুষার-বিনষ্ট পদ্মলতার গ্রাম লাবাণকে যাহার ( যে অবন্তিরাজপুত্রীর ) অঙ্গয়ষ্টি অগ্নিতে বিনষ্ট হইয়া গিয়াছে ॥ ১ ॥

( Then enter the king )

**King.**—In course of time, the burden of the wife ( i. e. of married life ) has again come upon me. I am thinking of the worthy daughter of the king of Avanti who was praise-worthy and whose slender body was destroyed by fire at Lavanaka like the lotus-plant by frost. 1.

( প্রবিষ্ট )

বিদূষকঃ—তুৱরদু তুৱরদু দাব ভব' (ক) ।

রাজা—কিমর্থম্ ?

বিদূষকঃ—তত্তহোদৌ পদ্মাবদৌ সৌসবেদণাএ দুক্খাবিদা ।

(খ) ।

রাজা—কৌবমাহ ?

বিদূষকঃ—পদুমিণিআএ কহিদ্দং (গ) ।

(ক) ত্বরতাং ত্বরতাং তাবদ ভবান্ ।

(খ) তদভবতৌ পদ্মাবতৌ শীর্ষবেদনয়া দুঃখিতা ।

(গ) পদ্মিনিকয়া কথিতম্ ।

( প্রবেশ করিষ্টা )

বিদূষক—আপনি শীঘ্র করুন, শীঘ্র করুন ।

রাজা—কি জন্তে ?

বিদূষক—যাত্রা পদ্মাবতী শিরঃপীড়ায় কাতর হইয়াছেন ।

রাজা—কে এরূপ বলিল ?

বিদূষক—পদ্মিনিকা বলিয়াছে ।

( *Entering* )—

Jester—Be quick, be quick, your Lordship.

King—What for ?

Jester.—Her Ladyship Padmavati has been suffering from a head-ache.

King—Who said so ?

Jester.—Padminika said this.

রাজা—ভীঃ ! কষ্ট,

রূপশ্রিয়া সমুদিতাং গুণতঃ যুক্তাং

লব্ধ্বা প্রিয়াং মম তু মন্দ ইবাহ শোকঃ ।

পূর্বাভিঘাতসরুজোঃ প্যনুভূতদুঃখঃ

পদ্মাবতীমপি তথৈব সমর্থয়ামি ॥ ২ ॥

অথ কস্মিন্ প্রদেশে বর্ততে পদ্মাবতী ?

রাজা—হায়, কষ্ট !

King.—Ah me ! Alas !

Eng. Equiv. রূপশ্রিয়া—beauty of appearance. সমুদিত—possessed of. মন্দ—abated. পূর্বাভিঘাত-সরুজ—suffering from the pain caused by a previous blow. অনুভূতদুঃখঃ—one who has experienced a misery, মার্গ—path. আদিশ্য—show.

Prose.—রূপশ্রিয়া সমুদিতাং গুণতঃ যুক্তাং চ প্রিয়াং লব্ধ্বা পূর্বাভিঘাতসরুজঃ অপি মম অথ তু শোকঃ মন্দ ইব [অভূত] । অনুভূতদুঃখঃ অহং পদ্মাবতীম্ অপি তথা এব সমর্থয়ামি ।

আমি পূর্বে আঘাতে বেদনাবৃত্ত হইলেও, রূপসৌন্দর্যে পরিপূর্ণ, গুণস্বাজ্জিযুক্ত প্রিয়াকে লাভ করিয়া আমার শোক যেন আজ মন্দীভূত হইয়াছিল । [ কিন্তু : আমি পূর্বে দুঃখ অনুভব করিয়াছি । একত্র, পদ্মাবতীও ঠিক সেই ( অর্থাৎ বাসবদত্তার মত ) একই পথের পথিক হইবেন বলিয়া ( অর্থাৎ মরিয়া যাইবেন বলিয়া ) আশঙ্কা করিতেছি ॥২॥

আচ্ছা, পদ্মাবতী [ এখন ] কোথায় আছেন ?

My sorrow, although I am still suffering from the pain caused by the previous blow ( i. e. the death of Vasavadatta ), has as if abated to-day on getting my beloved wife ( Padmavati ), full of physical beauty and endowed with virtue. [ But ] as I have experienced a misery, I apprehend the very same fate ( i. e. death ) for Padmavati also. 2.

Well, where is Padmavati [ now ] ?

বিদূষকঃ—সমুদ্রগৃহকে কিল সেজ্জাখিষণা (ক)।

রাজা—তেন হি তস্য মার্গম্ আদেশয়।

বিদূষকঃ—এতু এতু ভবং (খ)। ( উভৌ পরিক্রামতঃ । )

বিদূষকঃ—ইদং সমুদ্রগৃহকং। পবিসতু ভবং (গ)।

রাজা—পূৰ্ব্বং প্রবিশ।

বিদূষকঃ—ভো! তহ। ( প্রবিশ্য ) অবিহা! চিহুতু চিহুতু  
দাব ভবং (ঘ)।

(ক) সমুদ্রগৃহকে কিল সেজ্জাখিষণা।

(খ) এতু এতু ভবান্।

(গ) ইদং সমুদ্রগৃহকম্। প্রবিশতু ভবান্।

(ঘ) ভো! তথা। অবিহা! তিষ্ঠতু তিষ্ঠতু তাবদ ভবান্।

বিদূষক—শুনা গেল, সমুদ্রগৃহে [ তাঁরার ] শয্যা করা হইয়াছে।

রাজা—তাহা হইলে তাহার পথ দেখাও।

বিদূষক—আসুন, আসুন। ( উভয়ে অগ্রসর হইলেন )

বিদূষক—এই সমুদ্রগৃহ। আপনি প্রবেশ করুন।

রাজা—তুমি পূর্বে প্রবেশ কর।

বিদূষক—ভাল, তাই হ'ক। ( প্রবেশ করিয়া ) সর্সনাশ! আপনি  
ধামুন, ধামুন ( অর্থাৎ আর অগ্রসর হইবেন না )।

Jester.—I hear, her bed has been spread in the  
'Samudra-griha'.

King.—Then show me the way to that.

Jester.—Please come along. ( Both proceed ).

Jester.—Here is 'Samudragriha,' please enter in.

King.—Enter you first.

राजा—किमर्थम् ?

विदूषकः—एसो खु दीपप्रभावसूचिरूपो वसुधातले परिवर्तमानो अन्नं काकोदरो ।

राजा—(प्रविश्यावलोक्य सस्मितम्) अहो सर्पव्यक्तिर्विधेयस्य ।

ऋज्वायतां मुखतोरण-लोलमालां

अष्टां क्षितौ त्वमवगच्छसि मूर्खं सर्पम् ।

मन्दानिलेन निशि या परिवर्तमाना

किञ्चित् करोति भुजगस्य विचेष्टितानि ॥ ३ ॥

(क) एष खलु दीपप्रभावसूचिरूपो वसुधातले परिवर्तमानः अन्नं काकोदरः ।

Jester.—Well. be it so. (*Having entered*). Help !  
Keep outside, your Honour, keep outside.

राजा—किं अन्न ?

विदूषक—एहै ये एथाने झूतले एकटा माप चलाकेरा  
करितेहे, अनीपेर आनोके ईशर आकृति मेखा याइतेहे ।

King.—What for ?

Jester.—Here there is a serpent wriggling along  
the ground with its body rendered visible by the light  
of the lamp.

Eng. Equiv. दीपप्रभावसूचिरूप—whose body has been  
rendered visible by the light of a lamp. परिवर्तमान—  
moving about. काकोदर—serpent. सर्पव्यक्ति—the assump-  
tion of a snake. ऋज्वायत—straight and long. मुखतोरण-  
लोलमाला—the garland that hangs down from the front  
portal. मन्दानिल—gentle breeze. विचेष्टित—movement.

Prose.—[ ३ ] मूर्खं त्वं क्षितौ अष्टां ऋज्वायतां मुखतोरण-लोलमालां सर्पम्  
अवगच्छसि, या निशि मन्दानिलेन परिवर्तमाना किञ्चित् भुजगस्य विचेष्टितानि  
करोति ॥३॥

বিদূষকঃ—(নিরুপ্য) সুট্‌টু মবং মণাদি । যা হু অম্ব  
কাণ্ডোদরো । (প্রবিষ্ট্যাবলোক্য) তচ্চহৌদৌ পদুমাবদৌ ইহ  
শ্রামচ্ছিজ শিগদা ভবে (ক) ।

রাজা—বয়স্য, অনাগতয়া ভবিতব্যম্ ।

বিদূষকঃ—কহং মনং জানাদি (খ) ?

(ক) সুট্‌টু, মবান্‌ মণতি । ন খলু অম্বং কাকীদরঃ । তদ্রমবতী পদ্মাবতী ইহ  
শ্রামজ্য নির্গতা ভবেত্ ।

(খ) কথং মবান্‌ জানাতি ?

রাজা—( প্রবেশ করিয়া, দৃষ্টিপাতপূর্বক ঐশৎ হাতের সহিত )—  
অহো! মূর্খের কি সর্পধারণা। রে মূর্খ! সম্মুখ-তোরণে দোতুল্যমান  
মালাটি সরল অথচ লম্বা হইয়া ভূতলে লষ্ট হইয়াছে, ইহাকে তুমি সর্প-  
মনে করিতেছ। রাজিকালে মন্দ বায়ুতে ইহা ( অর্থাৎ মালাটি )  
বিকম্পিত হইয়া কিয়ৎপরিমাণে সর্পের গমনপদ্ধতি অনুকরণ  
করিতেছে ॥ ৩ ॥

King. [ *Entering and looking at with a smile* ]—Oh!  
the fool's assumption of a snake.

O fool! you have taken for a serpent the garland  
that hangs down from the front portal and has fallen  
on the ground, and straight and long as it is, it, being  
moved by the gentle breeze at night, imitates to some  
extent the movements of a serpent. 3.

বিদূষক—( নিরীক্ষণ করিয়া ) আপনি ঠিক বলিয়াছেন। এ  
বাস্তবিকই সর্প নহে! ( প্রবেশ করিয়া দৃষ্টিপাত পূর্বক )—মাত্ৰ  
পদ্মাবতী সম্ভবতঃ এখানে আসিয়া চলিয়া গিয়াছেন।

রাজা—বয়স্ত, সম্ভবতঃ তিনি এখানে আসেন নাই।

বিদূষক—আপনি কিরূপে জানিলেন ?

Jester.—( *Observing closely* ).—Your Lordship has  
rightly said. Really it is not a serpent. ( *Having entered*

রাজা—কিমত্র ত্রিয়ম্ ?

শয্যা অবনতা তথাস্থিতসমা ন ব্যাকুল-প্রচ্ছদা

ন ক্লিষ্টং হি শিরোপধানমমলং শীর্ষাভিঘাতৌষধৈঃ ।

রোগি দৃষ্টবিলোভনং জনয়িতুং শোভা ন কাচিত্ কৃতা

প্রাণী প্রাপ্য রূজা পুনর্ন শয়নং শীঘ্রং স্বয়ং মুञ্চতি ॥৪॥

and noticed ). Her Ladyship Padmāvati probably came here and has gone away.

King.—Probably she did not come here, my friend.

Jester—How do you know ?

Eng. Equiv. অবনত—pressed down. আকৃতসম—spread and even. ব্যাকুল-প্রচ্ছদ—of which the covering sheet has been creased. ক্লিষ্ট—stained. শিরোপধান—pillow. শীর্ষাভিঘাতৌষধ—ointment for head-ache. দৃষ্টবিলোভন—pleasure of the eyes. রূজ—disease.

Prose.—শয্যা ন অবনতা তথা আকৃতসমা, ন ব্যাকুলপ্রচ্ছদা [ ভবতি ] । অমলং শিরোপধানং হি শীর্ষাভিঘাতৌষধ : ন ক্লিষ্টম্ । রোগি দৃষ্টবিলোভনং জনয়িতুং কাচিত্ শোভা ন কৃতা । প্রাণী রূজা শয়নং প্রাপ্য ন পুনঃ শীঘ্রং স্বয়ং [ তদ ] মুञ্চতি ॥২॥

রাজা—ইহাতে আর জানিবার কি আছে? দেখ, শয্যা অবনত হয় নাই, পূর্বের মতই আকৃত এবং সমান রহিয়াছে, বিছানার চাদরটি কোথাও স্থানচ্যুত হয় নাই। মাথাধরার ঔষধে পরিষ্কার বালিশটিতে কোনও দাগ লাগে নাই। রোগকালে চক্ষু আকৃষ্ট করিবার জন্য কোনওরূপ সাজসজ্জা করা হয় নাই। প্রাণী রোগবশতঃ একবার শয্যা গিয়া, পুনরায় তাহা শীঘ্র নিজে ত্যাগ করে না ॥ ৪ ॥

King.—What is to be known here? Look,—the bed has not been pressed down, it remains spread and even as before, and its covering sheet has not been creased. The clean pillow for the head has not been



বিদূষক:—তেণ হি ইমসিং সয্যাএ মুহুস্তম্' উপবিসিষ  
তত্তহোদি' পডিবালেদু মব' (ক) ।

রাজা—বাডম্ । (উপবিস্য) বয়স্য ! নিদ্রা মাং বাধতি ।  
কথ্যতাং কাচিত্ কথ্য ।

বিদূষক:—অহ' কহহুস্ম' । হো' ত্তি কেরেদু অন্তমব' (খ) ।

রাজা—বাডম ।

(ক) তেণ হি ইয়া মুহুস্তকম্ উপবিস্য তবমবতী প্রতিপালয়তু ভবান্ ।

(খ) অহ' কথয়িষ্যামি । হো' ইতি কেরেদু অবমবান্ ।

stained with medicines for headache. No decoration has been made for diverting the eyes during illness. A person does not quickly leave, of his own accord, the bed that he takes, on account of his illness. 4.

Eng. Equiv. হো' ইতি—a response by uttering 'hum'  
উদকভান—a bathing pool.

বিদূষক—তাহা হইলে এই শয্যা উপবেশন করিয়া আপনি কিছুক্ষণ  
যাত্রা পদ্মাবতীর জন্ত অপেক্ষা করুন ।

রাজা—তাহাই হউক । ( উপবেশন করিয়া )—বয়স্য, আমাকে  
নিদ্রায় অভিভূত করিতেছে । তুমি গল্প বল ।

বিদূষক—আমি বলিব । আপনি 'হু' দিবেন ।

রাজা—আচ্ছা ।

Jester—Then, please, take your seat on this bed and wait for a moment for her Ladyship.

King.—Be it so. ( Having taken his seat )—Sleep overpowers me, my friend. Please tell me a story.

Jester.—I shall tell you. [ But ] you should respond by uttering 'hum'.

বিদূষকঃ—অতিথি নগরৌ উজ্জয়িনী নাম। তর্হি  
অধিক-রমণীয়ানি উদক-গহ্বণানি বসন্তি কিল (ক)।

রাজা—কথমুজ্জয়িনী নাম !

বিদূষকঃ—জহ অণমিষেদা এসা কহা, অণং কহহুসং  
(খ)।

রাজা—বয়স্য ! ন খলু নাভিপ্রতৈষা কথা। কিন্তু,

স্মরাম্যবন্ত্যাধিপতে: সুতায়া:

প্রস্থানকালে স্বজনং স্মরন্ত্যা:।

(ক) অতি নগরৌ উজ্জয়িনী নাম। তত অধিক-রমণীয়ানি উদকস্থানানি  
বর্তন্তি কিল।

(খ) যখননিপ্রেতা এষা কথা, অন্স কথয়িষ্যামি।

বিদূষক—উজ্জয়িনী নামে একটি নগরী আছে, সেখানে অনেকগুলি  
অত্যন্ত রমণীয় স্থানের ঘাট আছে।

রাজা—কি! উজ্জয়িনী?

বিদূষক—যদি এই গল্প আপনার অভিপ্রেত না হয়, আমি অন্য গল্প  
বলি।

Jester.—There is a city named Ujjayini. In it there  
are many very charming bathing pools.

King.—What! Ujjayini?

Jester.—If you do not like this story, I shall relate  
another.

Eng. Equiv. জননিপ্রেত—not liked. নয়নালক্স—sticking  
to the corners of the eyes. উপদেষ্টা—instruction [in play-  
ing on the lute]. স্বজনকোষ—from which the plectrum of the

বাচ্যং প্রবৃক্ষং নয়নান্তলম্

স্নেহান্মমৈবোরসি পাতয়ন্ত্যা ॥৫॥

অপিচ,

বহুশোঃপ্পুপদেশেষু যযা মামীক্ষমাণয়া ।

হস্তেন স্নস্তকোণেন কৃতমাকাশবাদিতম্ ॥ ৬ ॥

lute dropped down. আকাশবাদিতম্—movement of the hand through the air, in the manner of playing on an instrument.

Prose.—অবন্ত্যাধিপতিঃ সুতায়াঃ প্রস্থানকালি স্বজনং স্মরন্ত্যাঃ, স্নেহাত্ নয়নান্তলম্ প্রবৃক্ষং বাচ্যং মম এব উরসি পাতয়ন্ত্যাঃ [ অহং ] স্মরামি ॥৫॥

উপদেশেষু মাম্ ইক্ষমাণয়া যযা স্নস্তকোণেন হস্তেন বহুশঃ অপি আকাশবাদিতং কৃতম্ ॥৬॥

রাজা—বয়স্ক, এই গল্প যে অভিপ্রেত নহে, তাহা নয়। কিন্তু,—  
অবন্তিরাজের কন্যা [ উজ্জয়িনী হইতে ] গ্রহ্মান কালে স্বজনবর্গকে স্মরণ করিয়া, স্নেহবশতঃ তাঁহার নয়নপ্রান্তস্থিত বাষ্প বিগলিত হইতে থাকিলে, আমারই বক্ষঃস্থলে যখন তাহা (অর্থাৎ বাষ্প) বর্ষণ করিতেছিলেন, তদবস্থ তাঁহাকে আমার মনে পড়িতেছে ॥ ৫ ॥

আর,

[ বীণা বাদনে ] শিলাদান কালে যিনি আমাকে দেখিতে দেখিতে, হস্তের ছড় পড়িয়া গেলে, সেই হস্তের দ্বারা অনেক সময়েই কেবল আকাশে বাজাইয়া যাইতেন ॥ ৬ ॥

King.—My friend, it is really not that I do not like this story. But,—I [ am led to ] remember the daughter of the King of Avanti, who, at the time of departure [ with me from Ujjayini ] was remembering her own relatives and was shedding, out of love, even on my breast the drops of tears that had stuck to the corners of her eyes and were flowing down. 6.

বিদূষকঃ—ভোদু, অণং কহবুস্‌সং । অতিথ যশ্বরং ব্রহ্মদত্তং  
ণাম । তহিঁ কিল রাজা কংপিল্লো নাম (ক) ।

রাজা—কিমিতি কিমিতি ?

বিদূষকঃ—(পুনস্তদেব পঠতি । )

রাজা—মূৰ্খ ! রাজা ব্রহ্মদত্তঃ, নগরং কাম্পিল্যমিত্যভি-  
ধীয়তাম্ ।

(ক) ভবতু, অন্য কথয়িত্বাম । অস্মি নগরং ব্রহ্মদত্তং নাম । তত্র কিল  
রাজা কাম্পিল্যো নাম ।

Moreover,

In times of instruction [in playing on the lute] she would look at me and the plectrum of the lute having dropped down from her hands, she would many a time play on the air. 6.

বিদূষক—আচ্ছা, অল্প গল্প বলিতেছি । ব্রহ্মদত্ত নামে একটি নগর  
আছে । সেখানে কাম্পিল্য নামে একজন রাজা ছিলেন ।

রাজা—কি বলিলে, কি বলিলে ?

বিদূষক—( পুনরায় তাহাই বলিল ) ।

রাজা—মূৰ্খ, বল যে রাজা ব্রহ্মদত্ত, [ আর ] নগর কাম্পিল্য ।

Jester—Well, I shall relate another story. There is a city named Brahmadatta. In it, there was a king named Kāmpilya.

King.—What, do you say ?

Jester.—( *Repeats the same* ).

King.—O fool, rather say, 'Brahmadatta is the King and the city is Kāmpilya.'

বিদূষক:—কি' রাজা ব্রহ্মদত্তো, যশ্বর' কপিহ্ন' (ক) ?

রাজা—এবমেতৎ।

বিদূষক:—তেন হি সুহৃৎশ্র' পড়িবালােদু ভব' জাব  
অোটগশ্র' করিস্স'। রাজা ব্রহ্মদত্তো, যশ্বর' কপিহ্ন'। ( ইতি  
বহুশ্রুতদেব পঠিত্বা )—ইদাণি' সুণাদু ভব'। অযি সুত্তো  
অন্তভব'। অদিসীদলা' ইশ্র' বেলা। অন্তণো পাবরশ্র' গণিহ্ন  
আশ্রমিস্স' ( নিরুক্রান্ত: । )

(ক) কি রাজা ব্রহ্মদত্ত:, নগর' কাম্পিল্যম্ ?

(স্ব) তেন হি সুহৃৎক' প্রতিগতবতু ভবান্, যাবদ অোটগত' করিষ্যামি। রাজা  
ব্রহ্মদত্ত: নগর' কাম্পিল্যম্। ইদানী' শ্রণীতু ভবান্। অযি সুত: অবভবান্।  
অতিশীতলা ইয়' বেলা। আত্মন: প্রাশরক' গৃহীত্বা আগমিষ্যামি।

বিদূষক—কি, রাজা ব্রহ্মদত্ত, [ আর ] নগর কাম্পিল্য ?

রাজা—হাঁ, তাই।

বিদূষক—তাহা হইলে আপনি মুহূর্ত্ত অপেক্ষা করুন, আমি ইহা  
ওষ্ঠগত ( অর্থাৎ মুখস্থ ) করিয়া লই। রাজা ব্রহ্মদত্ত, নগর কাম্পিল্য  
( অনেকবার ইহা পড়িয়া )—এখন আপনি শ্রবণ করুন। আরে, ইনি যে  
ঘুমাইয়া পড়িলেন। এ সময়টা বড়ই ঠাণ্ড। যাই নিজের গায়ের কাপড়টা  
লইয়া আসি। ( প্রস্থান )।

Jester—Beg your pardon. Is Brahmadata the king  
and Kámpilya the city ?

King.—Just so.

Jester. - Then, please wait for a moment till I make  
it ready at the end of my lips ( i. e. I commit it to  
memory ). - The king is Brahmadata, and the city

( ততঃ প্রবিষ্ণতি বাসবদত্তা আবন্তিকাবেশে চেটী )

চেটী—এদু এদু অয়্যা । দিটং খু মছিদারিমা সীসবেদনাএ  
দুক্কাবিদা (ক) ।

বাসবদত্তা—হছি, কছি' সম্মণোম্ম' রহুদং পদুমাবদীএ  
(খ) ?

চেটী—সমুহ গিহকে কিল সেজ্জাতিয়ণা (গ) ।

বাসবদত্তা—তেণ হি অগদো যাছি (ঘ) ।

( ভমে পরিকামতঃ )

(ক) এতু এতু আত্যা । হুটং খলু মটং দারিকা শীর্ষবেদনয়া দুঃখিতা ।

(খ) হা ধিক্ কুত শয়নীয়ং রচিতং পদ্মাবত্যাঃ ?

(গ) সমুদ্রগৃহকে কিল শয়্যাস্ত্রীণা ।

(ঘ) তেন হি অয়তো যাছি ।

Kampilya a. ( *He repeats the same many times* ). Now please hear. Oh ! His Lordship is asleep. It is very cold now. I shall fetch my wrapper. ( *Exit* ).

( তদনন্তর আ বন্তিকাবেশে বাসবদত্তার এবং একজন চেটীর প্রবেশ । )

চেটী—আত্যা, আহুন আহুন । রাজপুত্রী মাথা ধরায় বড়ই কষ্ট  
পাইতেছেন ।

বাসব—হা ধিক্ ! পদ্মাবতীর শয্যা কোথায় রচিত হইয়াছে ?

চেটী—গুনিলাম, সমুদ্রগৃহে শয্যা রচিত হইয়াছে ।

বাসব—তাহা হইলে আগে আগে চল ।

( উভয়ে অগ্রসর হইলেন । )

( *Then enter Vāsavadattā in the guise of a lady of Avanti and a maid.* )

Maid.—Please come, madam. The princess is indeed severely afflicted with a head-ache.

चेटी—इदं समुद्रगृहम् । पविशतु अय्या । जाव अहं  
वि सीसाणुलेखणं तुवारिमि । ( निष्क्रान्ता । )

वासवदत्ता—अहो ! अकरुणा खु इस्सरा मे । विरह-  
पयुस्सुअस्स अय्यउत्तस्स विस्समत्थाणभूदा इयं पि णाम  
पदुमावदी अस्सत्था जादा । जाव पविसामि । ( प्रविश्याव-  
लीकर )—अहो परिजणस्स पमादो । अस्सत्थं पदुमावदिं केवलं

(क) इदं समुद्रगृहम् । प्रविशतु आर्या । यावद् अहमपि शीर्षानुलेपम्  
त्वरयामि ।

Vasava.—Alas ! Where has the bed been spread  
for Padmāvati ?

Maid.—Her bed has been spread in the 'Samudra-  
griha', I hear.

Vasava.—Then proceed in the front.

( Both proceed ).

Eng. Equiv. अकरुण—merciless. विरहपयुत्सुक—distres-  
sed by the pangs of separation. विस्समत्थानभूत—who has  
become the source of consolation. अस्वस्थ—ill. प्रमाद—  
carelessness. दीपसहाय—one having a lamp as the only  
companion. अवसुप्त—asleep. प्रह्लादित—highly delighted.  
अविच्छिन्न-सुखनिःश्वस—one having uninterrupted easy breathing.  
निहत-रोग—cured of disease. एकदेशसंविभागता—the state of  
one's occupying one portion only.

चेटी—एहे ये समुद्रगृह, प्रवेश करन । आरि नौड करिया  
माथोथरार उवध नईया आरि । ( अन्धान ) ।

Maid—This is the 'Samudra-griha' ; please enter  
in, madam. And I, too, shall quickly fetch the ointment  
for her head ( Exit ).

দীপসহস্রাণ্ করিষ্য পরিত্তজডি । ইদং পদুমাবদৌ শ্রীমুত্তা ।  
জাব উববিসামি । অহবা অজ্ঞাসনপরিগৃহেণ অণ্ডো বিশ্ব  
সিণেহৌ পডিভাদি । তা ইমহিসং সত্যাএ উববিসামি । (উপবিশ্য)  
কিং এ হু এদাএ মহ উববিসন্তীএ অজ্ঞ পরহাদিদং বিশ্ব মে  
হিঅশ্রং । দিষ্টিয়া অবিচ্ছিন্ন-মুহণিহুসাসা । গিহ্বুত্তরোগাএ  
হোদ্বং । অহবা এঅদেস সংবিভাগদাএ সম্রণীঅস্স সূএদি  
আলিঙ্কেহি স্তি । জাব সহস্সং । (শয়নং নাটয়তি ।) (ক)

(ক) অহৌ অকরণাঃ স্বলু ইশ্বরা মে । বিরহপূর্ণত্বস্য আর্থপূর্ণস্য বিশ্বম-  
স্থানভূতা ইয়মপি নাম পদ্মাবতী অস্বস্থা जाता । যাবত্ প্রবিশামি । অহৌ পরি-  
জনস্য প্রমাদঃ । অস্বস্থাং পদ্মাবতীং কেবলং দীপসহস্রাণাং কৃत्वा পরিত্যজতি । ইদং  
পদ্মাবতী অবস্তুতা । যাবদ্ উপবিশামি । অথবা অন্বাসনপরিগৃহেণ অণ্ড ইব স্তি হিঃ  
প্রতিভাতি । তদস্যাং শ্যায়াম্ উপবিশামি । কিং নু স্বলু এতয়া মহ উপবিশন্ত্যা  
অথাপদ্বাদিতম্ ইব মে হৃদয়ম্ । দিষ্ট্যা অবিচ্ছিন্নমুখনিঃশ্বাসা । নিদ্রসরোগয়া  
ভবিত্যম্ । অথবা একদংশসংবিভাগতয়া শয়নীয়স্য সূচয়তি নাম্ আনিঙ্কেতি ।  
যাবত্ শ্যিষ্যে ।

বাসবদত্তা—হায়, দেবতার। আমার প্রতি বাস্তবিকই নির্দয় । বিরহ-  
পূর্ণাংসুক আর্থপূর্ণের একমাত্র শান্তিস্থল এই পদ্মাবতীও অস্বস্থ হইয়া  
পড়িল । যাক্, আমি প্রবেশ করি । (প্রবেশ করিয়া দৃষ্টিপাত করতঃ)  
—হায় ! পরিজনদিগের কি অসাবধানতা ! অস্বস্থ পদ্মাবতীকে কেবলমাত্র  
একটা প্রদীপসহায় করিয়া রাখিয়া চলিয়া গিয়াছে । এই যে পদ্মাবতী  
ঘুমাইয়া আছে । তবে উপবেশন করি । অথবা ভিন্ন আসনে বসিলে  
বোধ হইবে, যেন আমার স্নেহ অল্প । অতএব এই শয্যাতেই উপবেশন  
করি । (উপবেশন করিয়া)—একি ! ইহার সঙ্গে একত্র উপবেশন করিলে  
আজ যেন আমার হৃদয় আনন্দিত হইতেছে । সৌভাগ্যক্রমে ইহার  
নিঃশ্বাস অবিচ্ছিন্ন এবং সহজভাবে বহিতেছে । সম্ভবতঃ ইহার অস্বস্থ  
ছাড়িয়া গিয়াছে । অথবা, শয্যার একপার্শ্বে শুইয়া থাকিয়া এ আমাকে  
আলিঙ্গন করিতে ইচ্ছিত করিতেছে । আচ্ছা, আমি শয়ন করিতেছি ।  
(শয়নের অভিনয় করিলেন ।)



রাজা—( স্বপ্নায়তে । ) হা বাসবদত্তে !

বাসবদত্তা—( সহসৌত্থায় ) হং অয়্যসন্তো, যা হু  
পদুমাবদৌ । কিং যু খু দিহুস্থি । মহন্তো খু অয়্য-জোগন্ধরায়-  
ণস্স পড্ভিণ্ণাহারো মম দংসণেণ ণিচ্ফলৌ সংবত্তো । (ক)

(ক) ইম্ আর্থ্যপুত্রঃ, ন স্তনু পদ্মাবতী । কিং নু স্তনু দৃষ্টাষ্মি । মহান্  
স্তনু আর্থ্য-যৌগন্ধরায়ণস্য প্রতিজ্ঞাভারো মম দর্শনেন নিষ্ফলঃ সংবত্তঃ ।

Vasava.—Oh ! The gods are merciless to me. This Padmavati, too, who became the only source of consolation to my beloved husband, distressed by the pangs of separation, has fallen ill. However, I shall enter in. (*Entering and looking around*)—Oh, the carelessness of the attendants ! They have left Padmavati with only a lamp as her companion, although she has been ill. Here Padmavati is asleep. However, I shall sit down. Or, my affection will appear to be less if I occupy a separate seat. So, I shall sit down on this bed. (*Having sat down*)—What is this that my heart is now highly delighted as it were, as I have sat down beside her. Fortunately she has an un-interrupted easy breathing. Probably she has been cured of her disease. Or, by occupying only a portion of the bed, she hints at my embracing her. Well, I shall lie down. (*She gesticulates lying down*).

Eng. Equiv. স্বপ্নায়তে—talks in the dream. প্রতিজ্ঞাভার—  
an important vow. প্রতিবচন—reply.

রাজা—( স্বপ্নাবস্থায় বলিলেন )—হা বাসবদত্তা !

বাসব ( সহসা উত্থান করিয়া )—এঁয়া, আর্থ্যপুত্র, পদ্মাবতী নহে ।  
আমাকে কি দেখিয়া ফেলিলেন ? আর্থ্যযৌগন্ধরায়ণের বিপুল প্রতিজ্ঞাভার  
(অর্থাৎ বৎসরাজের রাজ্যোদ্ধারের সঙ্কল্প) আমার দর্শনে নিষ্ফল হইয়া গেল !

রাজা—হা অবন্তিরাজপুত্রি !

বাসবদত্তা—দিদৃশ্বা' সিবিশা'দি খু' অয়্যভন্তো । য  
এত্থ কোচ্ছি জণা । জাব সুহুস্তম' চিদ্ভি' দিদ্ভি' দ্বিমম' চ  
তোষেমি (ক) ।

রাজা—হা প্রিয়ে ! হা প্রিয়শিষ্যে ! দেহি মে প্রতিবচনম্ ।

বাসবদত্তা—আলবামি মহা ! আলবামি (খ) ।

(ক) দিচ্ছা স্বপ্রায়তে খলু পার্থপুত্রঃ । নান কশ্চিজনঃ । যাবত্ সুহৃৎকং  
স্থিলা হৃদি' হৃদয়ং চ তোষামি ।

(খ) আলবামি মর্মে ! আলবামি ।

King.—( *Talks in his dream* )—O Vasavadatta !

Vasava.—( *Having got up abruptly* )—Oh ! it is my  
beloved husband. It is not Padmavati. Have I been  
observed ? Then the momentous vow of the revered  
Yaugandharayana has indeed become futile at my  
sight.

রাজা—হা অবন্তিরাজ-পুত্রি !

বাসব—সোভাগ্যবশতঃ আধিপুত্র অগ্রে কথা বলিতেছেন । এখানে  
অস্ত্র কেহ নাই । অতএব মুহূর্তকাল [ এখানে ] থাকিয়া চক্ষু এবং  
হৃদয়কে পরিতৃপ্ত করি ।

রাজা—হা প্রিয়ে ! হা প্রিয়শিষ্যে ! আমার কথার উত্তর দাও ।

বাসব—কথা বলিতেছি, আমি, কথা বলিতেছি ।

King.—O princess of Avanti !

Vasava.—Fortunately my beloved is talking in a  
dream. There is no one here. So, I shall wait for a  
moment and gratify my eyes and heart.

King.—O my beloved ! O my favourite pupil !  
respond to my call.

Vasava.—I am 'speaking, dear husband, I am  
speaking.

রাজা—কিঁ কুপিতাসি ?

বাসবদত্তা—এ হি এহি, দুঃখিদম্হি (ক) ।

রাজা—যদ্যকুপিতা, কিমর্থ্যং নালঙ্কৃতাসি ।

বাসবদত্তা—ইদো বরং কিঁ (খ) ?

রাজা—কিঁ বিরচিকাং \* স্মরসি ?

বাসবদত্তা—(সরোষম্) আ অবেহি, ইহাবি বিরচিচা (গ) ।

\* For বিরচিকা, some read বিরচিতা ।

(ক) এ হি এ হি, দুঃখিতামি ?

(খ) ইতঃ পরং কিম্ ।

(গ) আ: অপেহি, ইহাপি বিরচিকা !

Eng. Equiv. অলঙ্কৃত—decorated with ornaments.

বিরচিকা—the name of a lady-love of Udayana.

রাজা—তুমি কি কুপিত হইয়াছ ?

বাসব—না গো না। আমি দুঃখিতা হইয়াছি।

রাজা—যদি কুপিত না হইয়া থাক, তবে অলঙ্কার পরিধান কর নাই কেন ?

বাসব—ইহা ( অর্থাৎ দুঃখ ) ভিন্ন আর কি [ কারণ ] ?

রাজা—তোমার কি বিরচিকার কথা মনে পড়িয়াছে ?

বাসব—( সক্রোধে )—আ: ! যাও। এখানেও বিরচিকা !

King.—Are you angry ?

Vasava.—O no, O no. I am so unhappy.

King.—If you are not angry, then why have you laid aside your ornaments ?

Vāsava.—What else than this ( i.e. my unhappiness ) ?

King.—Are you thinking of Virachika ?

Vasava ( *Angrily* ).—Ah ! Away. Even here [ your ] Virachika ?

राजा—तेन हि विरचिकार्यं भवतीं प्रसादयामि ! ( हस्तौ प्रसारयति । )

वासवदत्ता—चिरं ठिदम्हि । को वि मं पेक्खे ! ता गमिस्सं । अहवा, सय्यापलम्बिअं अट्ठयउत्तस्स हत्थं सअणीए आरोविअ गमिस्सं (क) । ( तथा कृत्वा निष्क्रान्ता । )

राजा—(सहस्रोत्थाय) वासवदत्ते ! तिष्ठ तिष्ठ । हा धिक् ।

निष्क्रामन् सम्भ्रमेणाहं द्वारपद्मेण ताडितः ।

ततो व्यक्तं न जानामि भूतार्थोऽयं मनोरथः ॥७॥

(क) चिरं स्थितास्मि । कोऽपि मां पश्येत् । तद् गमिष्यामि । अथवा, शय्यापलम्बितम् आर्यपुत्रस्य हस्तं शयनीये आरोप्य गमिष्यामि ।

राजा—तবে বিরচিকার নাম করিয়াছি, এজন্য আমি তোমাকে অনুন্নয় করিতেছি । ( হস্তদ্বয় প্রসারিত করিলেন ) ।

বাসব—[ এখানে ] অনেকক্ষণ আছি । যদি কেহ আমাকে দেখিতে পায় ? অতএব চলিয়া যাই । অথবা, আশ্রয়পুত্রের হস্তখানি শয্যা হইতে তুলিয়া পড়িয়াছে, ইহা শয্যার উপর তুলিয়া দিয়া চলিয়া যাইব ।

King.—Then I must beg your pardon for [ mentioning ] Virachika. ( *He stretches out his hands* ).

Vasava.—I have stayed long. Some one may see me. So I shall go away. Or, I shall place on the bed the hand of my beloved husband, that has been hanging down from the bed, and then shall go away.

Eng. Equiv. शय्यापलम्बित—hanging down from the bed. निष्क्रामन्—going out. सम्भ्रम—haste. द्वारपद्म—a panel of the door. ताडित—obstructed. व्यक्त—clearly. भूतार्थ—a real fact.

Prose.—संभ्रमेण निष्क्रामन् अहं द्वारपद्मेण ताडितः । ततः अयं मनोरथः भूतार्थः [ न वा इति ] व्यक्तं न जानामि ॥७॥

( প্রবিষ্ণ )

বিদূষক:—অহ পড়িবুদ্বী অন্তভব' (ক) ।

রাজা—বয়স্য, প্রিয়মাণেদয়ে, ধরতে খলু বাসবদত্তা ।

বিদূষক:—অবিদ্বা বাসবদত্তা ! কহি' বাসবদত্তা । চিরা  
খলু সঘরদা বাসবদত্তা (খ) ।

(ক) অযি প্রতিবুদ্ধ: অন্তভবান্ ।

(খ) অবিদ্বা বাসবদত্তা ! কুর বাসবদত্তা ? চিরান্ খলু সঘরদা বাসবদত্তা ।

( সেইরূপ করিয়া নিজাক্স হইলেন ) ।

রাজা ( সহসা উঠিয়া )—বাসবদত্তে, দাঁড়াও, দাঁড়াও । হায় দিক্ !

আমি ব্যস্ততাবশতঃ বাহির হইতে ঘাইয়া দ্বারের কপাটে বাধাপ্রাপ্ত  
হইয়াছি । এজন্ত স্পষ্টতঃ বুঝিতে পারিলাম না, [ আমার ] এই  
মনোরথ প্রকৃতরস্তুতে পরিণত হইল কি না ॥ ৭ ॥( *She does so and then goes away.* )King ( *getting up abruptly* )—O Vāsavadatta wait,  
wait. Alas !While going out in haste, I have run against a  
panel of the door. So. I cannot clearly understand  
whether my desire has turned into a reality. 7.

( প্রবেশ করিয়া )

বিদূষক—এই যে আপনি জাগরিত হইয়াছেন ।

রাজা—বয়স্য, স্বসংবাদ বলিতেছি । বাসবদত্তা ঠিক জীবিত  
আছেন ।বিদূষক—হায় বাসবদত্তা ! কোথায় বাসবদত্তা ? তিনি অনেক  
পূর্বে মরিয়া গিয়াছেন !( *Entering* )

Jester.—Oh, your Lordship is awake.

King.—A good news, my friend. Vāsavadatta is  
indeed alive.

রাজা—বয়স্য, মা মৈব'

শয়্যায়ামবসুতম' মা' বোধয়িত্বা সখে গতা ।

দগধেতি ব্রুবতা পূর্ব' বস্বিতোঽস্মি কামশ্বতা ॥৮॥

বিদূষকঃ—অবিহা অসম্ভাবণীয়ম' এদ' \* । আ,  
উদগ্ৰহাণ-সঙ্কিত্তণেণ তত্তহৌদি চিন্তাশ্রান্তেণ মা সিবিশে  
দিষ্টা ভবে (ক) ।

\* Some add a n here, In that case a comma is to be put after অসম্ভাবণীয়ম ।

(ক) অবিহা অসম্ভাবণীয়মেতৎ । আ, উদকজ্ঞান-সঙ্কীর্ণনে তদ্রমণী  
চিন্তয়তা মা স্বপ্নে দৃষ্টা ভবেৎ ।

Jester.—Alas Vasavadatta ! Where is Vasavadatta ?  
Vasavadatta is really dead long ago.

Eng. Equiv. ধরতি—is alive. বোধয়িত্বা—having caused  
to wake up.

Prose.—সখি শয়্যায়াম্ অবসুতম' বোধয়িত্বা [ মা ] গতা । [ মা ] দগধা ইতি  
ব্রুবতা কামশ্বতা [ অহ' ] পূর্ব' বস্বিতঃ অস্মি ॥৮॥

রাজা—বয়স্য, না, না, তাহা নহে—

সখে, আমি শয়্যায় নিদ্রিত ছিলাম, তিনি আমাকে জাগরিত করিয়া  
চলিয়া গেলেন । পূর্বে 'তিনি দগ্ধ হইয়াছেন' এই কথা বলিয়া কামধান  
আমাকে বঞ্চিত করিয়াছেন ॥ ৮ ॥

বিদূষক—হায় ! ইহা অসম্ভব । ইঁ, আনঘাটের নাম উল্লেখ করা  
অবধি আপনি যাত্রা বাসবন্দ্যাকে চিন্তা করায়, তাঁহাকে স্বপ্নে দেখিয়া  
থাকিবেন ।

King.—O no. It is not so, my friend. Dear friend,  
she woke me up when I was asleep on the bed [ and

রাজা—এবম্ ! ময়া স্বপ্নো দৃষ্টঃ ?

যদি তাবদয়ং স্বপ্নো ধন্যমপ্রতিবোধনম্ ।

অথাযং বিভ্রমো বা স্যাৎ বিভ্রমো হ্যস্তু মে চিরম্ ॥৮॥

বিদূষকঃ—ভো ! বয়স্য, এদৃশিসং নগরে অবন্তিসুন্দরী-  
নাম জঙ্ঘিণী পণ্ডিবসতি । সা তু এ দৃষ্টা ভবে (ক) ।

(ক) ভো বয়স্য ! এতস্মিন্ নগরে অবন্তিসুন্দরী নাম যঙ্ঘিণী প্রতিবসতি । সা  
ত্বয়া দৃষ্টা ভবেৎ ।

then ] she went away. I was previously deceived by  
Rumanwan who said that she had been burnt [dead ]. 8.

Jester.—Alas ! it is impossible. Since I mentioned  
the bathing ghats, you have been thinking of her  
Ladyship, [ so ] you have probably seen her in a  
dream.

Eng. Equiv অসম্ভাবনীয়—impossible. উদকস্থান-সঙ্ঘীর্ষন—  
mention of the bathing ghats. অপ্রতিবোধনম্—the state  
of remaining unawake. বিভ্রম—illusion.

Prose.—অযং তাবৎ যদি স্বপ্নঃ [ ভবেৎ তদা ] অপ্রতিবোধনং ধন্যম্ । অথ অযং  
বা [ যদি ] বিভ্রমঃ স্যাৎ, [ তদা ] মে বিভ্রমঃ চিরং হি অস্তু ॥৮॥

রাজা—তাই কি ! আমি স্বপ্ন দেখিয়াছি ?

যদি ইহা স্বপ্ন হয়, তবে জাগরিত না হওয়াই ধন্য । আর, ইহা যদি  
জ্ঞানি হয়, তবে আমার সেই জ্ঞানিই চিরকাল থাকুক ॥ ২ ॥

বিদূষক—হে বয়স্য, এই নগরে অবন্তিসুন্দরী নামে একটা যঙ্ঘিণী  
বাস করেন । আপনি সন্ধ্যাতঃ তাহাকে দেখিয়া থাকিবেন ।

King—Is it so ! Have I dreamt a dream ?

If this be a dream, then blessed is the state of  
remaining unawake. And if this be an illusion, then  
let my illusion continue for ever. 9.

রাজা—ন ন,

স্বপ্নেস্থান্তে বিবুদ্ধে ন নেত্রবিপ্রোষিতাশ্চনম্ ।

চারিত্রমপি রচন্যাহ দৃষ্ট' দৌর্ঘালক' মুখম্ ॥১০॥

অপি চ বয়স্য ! পশ্য পশ্য,

যোঃয়ং সন্মস্তয়া দেব্যা তয়া বাহুর্নিপীড়িতঃ ।

স্বপ্নেঃপুত্পসংস্পর্শো রোমহর্ষে ন মুচ্যতি ॥১১॥

Eng. Equiv. যচ্চিশো—a female Yaksha ; a fairy. বিবুদ্ধ—awake. নেত্রবিপ্রোষিতাশ্চন—the eyes of which were devoid of collyrium. চারিত্র—purity of character. দৌর্ঘালক—having long [ loose ] hair. নিপীড়িত—pressed. চতুপন্নসংস্পর্শ—that got a touch. রোমহর্ষ—horripilation ; a thrill of joy. অনর্থ—a useless thing.

Prose.—স্বপ্নস্য স্বপ্নে বিবুদ্ধে ন [ ময়া ] চারিত্রম্ অপি রচন্যাহ : [ তস্যা ] নেত্রবিপ্রোষিতাশ্চনং দৌর্ঘালকং মুখং দৃষ্টম্ ॥১০॥

সন্মস্তয়া তয়া দেব্যা নিপীড়িতঃ যঃ অর্থং বাহুঃ স্বপ্নে অপি চতুপন্নসংস্পর্শঃ [ সন্ রোমহর্ষে ন মুচ্যতি ॥১১॥

Jester.—My friend, there lives a female Yaksha named Avantisundari ( lit. the belle of Avanti ) in this city. Perhaps you have seen her.

রাজা—না, না ।

অপ্রাপ্তে আগরিভ হইয়া আমি তাঁহার মুখ দেখিয়াছি, বাহাতে নয়নবর্ষ কঙ্কলবিহীন এবং কেশরাশি দীর্ঘ ছিল । তিনি [ শুধু জীবন নহে, তাঁহার ] চরিত্রকেও রক্ষা করিতেছেন । ১০ ।

তত্ত্বি, বয়স্য ! দেখ, দেখ—

সেই দেবী সন্মস্ত হইয়া আমার যে বাহকে ধারণ করিয়াছিলেন, এই সেই বাহ, যদিও নিদ্রাকালে স্পর্শপ্রাপ্ত, তথাপি রোমাক গরিত্যাগ করিতেছে না । ১১ ।



বিদূষকঃ—মা দাণিঁ ভবং অণত্থং চিন্তিষ্য। এদু এদু ভবং  
চতুস্সালং পবিসাম্মো (ক)।

(প্রবিষ্ট)

কাঞ্চুকীয়ঃ—জয়ত্বার্যপুত্রঃ। অস্সাকং মহারাজো দর্শকো  
ভবন্তমাহ—এষ খলু ভবতোঃমাখো কুমণ্ডবান্ মহতা  
বলসমুদয়েনোপযাতঃ খল্বাকুণ্ঠিমভিঘাতয়িতুন্। তথা  
হস্ত্যশ্বরথপদাतीনি মামকানি বিজয়াঙ্গানি সম্ভদানি।  
তদুপ্তিষ্টতু ভবান্। অপি চ,

(ক) মা ইদানীং ভবান্ অণত্থং চিন্তয়িত্বা। এতু এতু ভবান্, চতুঃশালং  
প্রবিশ্যত্বঃ।

King—No, no.

At the end of the dream, when I awoke, I saw  
her face in which the eyes were devoid of collyrium and  
the hair were [loose and] long; and she was even  
preserving the purity of character. 10.

Moreover, see, my friend, see—

This very arm, that was pressed by the agitated  
queen and got her touch even in sleep, does not give  
up its horripilation. 11.

বিদূষক—আগনি এখন নিরর্থক চিন্তা করিবেন না। আত্মন,  
আগনি আত্মন। আত্মরা চতুঃশালে অবশ্য করি।

(অবশ্য করিয়া)

কাঞ্চুকীয়—আর্যপুত্রের জয় হউক। আমারদের মহারাজ দর্শক  
আগনাকে বলিতেছেন “আগনার অমাত্য কুমণ্ডবান্ আকুণ্ঠিকে উচ্ছিন্ন  
করিলে এবং নৈকট্যমুদায় লইয়া আলিয়া উপস্থিত হইয়াছেন। আর  
আমারদের নিম্ন হস্তী, অশ্ব, রথ ও পদাতি প্রভৃতি বিজয়াজ সজ্জিত  
হইয়াছে। অতএব আগনি এখন উত্থান করণ। আরও,

ভিন্নাস্তে রিপবো ভবদগুণরতা: পৌরা: সমাশ্বাসিতা:

পাণীর্থা যাপি ভবত্‌প্রযাণসময়ে তস্যা বিধানং কৃতম্ ।

যদ্যত্‌ সাধ্যমরিপ্রমাথজননং তত্তন্ময়ানুষ্ঠিতং

তৌর্থা চাপি বলৈর্নদৌ ত্রিপথগা বৎসাশ্ব হস্তে তব ॥১২॥

Jester.—Now you need not think of useless things. Please come. Let us enter into the inner courtyard.

( *Entering* )

Chamberlain.—Victory to your Lordship. Our great King Darśaka informs you—“Here is your minister Rumanvan come with a vast army in order to destroy A’runi. Besides, the requisites of victory such as elephants, horses, chariots and infantry belonging to me have been made ready. So you should arise. Moreover—

Eng. Equiv. বলসমুদয়—army. আৰুণি—[ an enemy of Udayana. ] মামক—belong to me. বিজয়াঙ্ক—requirements of victory. সম্বদ্ধ—made ready. ভিন্ন—divided. ভবদগুণরত—devoted on account of your virtue. পাণীর্থা—the rear of the army. বিধান—arrangement. সাধ্য—required to be done. অরিপ্রমাথজনন—that causes the destruction of the enemy. তৌর্থা—crossed. ত্রিপথগা—three-streamed. বৎসা—the land of the Vatsas.

Prose.—তে [ i. e. তব ] রিপব: ভিন্না: ভবদগুণরতা: পৌরা: সমাশ্বাসিতা ভবত্‌প্রযাণসময়ে যা অপি পাণীর্থা তস্যা: বিধানং কৃতম্, যত্‌ যত্‌ অরিপ্রমাথজননং সাধ্যং মদ্য নদী অনুষ্ঠিতং, বক্তে: অ অপি ত্রিপথগা নদৌ তৌর্থা, বৎসা: অ তব হস্তে [ বর্নকে ] ॥১২॥

আপনার শত্রুগণ [ পরম্পর ] ভিন্ন হইয়াছে, আপনার গুণবশত: অহরন্ত গৌরগণ সমাশ্বাসিত হইয়াছে । আপনার যুদ্ধযাত্রাকালে শেনার

রাজা—(উল্লেখ্য) বাটম্ । অয়মিদানীম্—

উপেত্ব নাগেন্দ্রতুরঙ্গতীর্ণং তমাকুণিঁ দারুণকর্মদক্ষম্ ।

বিকীর্ণবায়োযতরঙ্গভঙ্গে মহার্ণবামে যুধি নাশয়ামি ॥১২॥

( নিষ্ক্রান্তাঃ সৰ্বৈ । )

বুতি পশ্চমোঃ ৷

পশ্চাৎভাগ স্বরক্ষিত করিবার বন্দোবস্ত করা হইয়াছে, শত্রুসংসকল্পে যাঁহা যাঁহা করিতে হইবে, তাঁহা তাঁহা আমি করিয়াছি । এদিকে সেনাও গঙ্গা নদী পার হইয়াছে, বৎসদেশও আপনান্ন করায়ত্ত” ॥ ১২ ॥

Your enemies have been divided and confidence restored among the citizens who are loyal to you on account of your virtues ; arrangements have been made for the rear of the army during your march ; whatever is required [ to be done ] for the destruction of the enemy has been done by me. The army has crossed the river Ganges, and the land of Vatsa is [ going to be ] in your hands. 12.

Eng. Equiv. নাগেন্দ্রতুরঙ্গতীর্ণ—of which the huge elephants and horses are like boats. দারুণকর্মদক্ষ—adept in heinous deeds. বিকীর্ণবায়োযতরঙ্গভঙ্গ—of which the arrows discharged in showers are the fierce tossing of the waves. মহার্ণবাম্—appearing like a vast ocean.

Prose.—( অয়ম্ দানীম্ ) [ অহম্ ], উপেত্ব নাগেন্দ্র-তুরঙ্গতীর্ণে বিকীর্ণ-বায়োযতরঙ্গভঙ্গে মহার্ণবামে যুধি তং দারুণকর্মদক্ষম্ আকুণিঁ নাশয়ামি ॥১২॥

রাজা ( উল্লিখিত হইয়া )—তাঁহাই হইবে । এই যে আমি এখন অশ্বগণ হইয়া—

সুবৃহৎ হস্তী এবং অশ্বসমূহ দ্বারা (যাহা উত্তরগীষ), অজস্র বিমুক্ত  
বাণসমূহ বাহার প্রচণ্ড তরঙ্গভঙ্গ, তাদৃশ মহাসমুদ্র সমান যুদ্ধে, দারুণ  
কর্মদক্ষ সেই আক্রমিকে বিনাশ করিব ॥ ১৩ ॥

( সকলে নিষ্কান্ত হইলেন । )

## পঞ্চম অঙ্ক সমাপ্ত

King.—( *Rising up* )—All right. Just now I shall  
proceed and kill that A'runi, who is an adept in heinous  
deeds in the battle which is like a vast ocean, to be  
crossed over with the help of huge elephants and where  
the arrows discharged in showers are like unto the fierce-  
tossing of waves. 13.

( *Exeunt Omnes* ).

End of Act V.



## অথ ষষ্ঠোঃ ।

( ততঃ প্রবিশতি কাঞ্চকীয়ঃ । )

কাঞ্চকীয়ঃ—ক ইহ ভোঃ ! কাঞ্চনতোরণদ্বারম্ অশূন্যং  
কুরুতে ?

( প্রবিশ্য )

প্রতীহারী—অয়্য, অহং বিজয়া । কিং করীষ্যদু (ক) ?

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(ক) আর্য ! অহং বিজয়া । কিং ক্রিয়তাম্ ।

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Eng. Equiv. কাঞ্চনতোরণদ্বার—the front gate of gold.  
অশূন্যং কুরুতে—remains on duty. বৎসরান্যলাভপ্রসূদ্য—whose  
prosperity has been enhanced by the recovery of the  
kingdom of the Vatsas. রৈব্যসগৌত্র—of the family of  
Raibhya. অক্ষারবতী—[ wife of Pradyota and mother of  
Vasavadatta ]. প্রতীহার—gate. অদীয়কাল—not the proper  
time and place. প্রতীহার—a gate-keeper's function.

( তদনন্তর কাঞ্চকীয়েষ প্রবেশ ) ।

কাঞ্চকীয়—ওহে, এই কাঞ্চনতোরণ দ্বারে কে [ দ্বাররক্ষণে ] নিযুক্ত  
আছে ?

( প্রবেশ করিয়া )

প্রতীহারী—আর্য, আমি বিজয়া । কি করিতে হইবে ?

( Then enter the chamberlain. )

Chamberlain—Ho, who is here on duty at the front  
portal of gold ?

( Entering )

Door keeper.—Sir. I am Vijaya. What am I to do ?

কাস্তু কীয:—ভবতি ! নিবেদ্যতাং নিবেদ্যতাং বৎসরাজ্যলাভ-  
প্রত্নদোয়ায় উদয়নায—এষ খলু মহাসেনস্য সকায়াদৃ  
রৈব্য-সগোত্র: কাস্তু কীয: প্রাপ্ত:, তত্র ভবত্যা ষাঙ্কারবত্যা  
প্রেষিতার্যা বসুন্ধরা নাম বাসবদত্তাধাত্রী চ, প্রতীহার-  
মুপস্থিতাবিতি ।

প্রতীহারী—অয়্য, অদেশকালী পড়িহারস্স (ক) ।

কাস্তু কীয:—কথম্ অদেশকালী নাম ?

(ক) আর্য ! অদেশকাল: প্রতীহারস্স ।

কাস্তুকীয—মহাশয়, বংশরাজ্যলাভে [ মহারাজ ] উদয়নের সমৃদ্ধি  
বৃদ্ধিলাভ করিয়াছে। তাঁহাকে নিবেদন করুন, যে মহাসেনের নিকট  
হইতে এইমাত্র রৈভ্য বংশীয় কাস্তুকীয এবং রাজ্ঞী-অঙ্গারবতী কর্তৃক  
প্রেরিত। মায়া বসুন্ধরা-নাগ্নী বাসবদত্তা-ধাত্রী আসিয়াছেন এবং তাঁহারা  
দ্বারদেশে উপস্থিত হইয়াছেন ।

প্রতীহারী—আর্য, দেশ এবং কাল প্রতীহারী-কার্যের অস্থপযুক্ত  
হইয়াছে ।

কাস্তুকীয—দেশ এবং কাল কি জন্ত অস্থপযুক্ত ?

Chamberlain.—Madam, please quickly inform king  
Udayana whose prosperity has been enhanced by the  
recovery of the kingdom of the Vatsas—"Here comes a  
chamberlain, of the family of Raibhya, from [ His  
Majesty ] Maha-sena and the respected nurse of  
Vasavadatta named 'Vasundhara sent by Her Majesty  
Angaravati. Both are waiting at the gate."

Door-keeper.—Sir, this is not the proper time and  
place for a message to be carried by a door-keeper ?

Chamberlain.—How are the time and place not proper

ପ୍ରତୀହାରୀ—ସୁଷାଦୁ ଅଟ୍ୟୋ । ଅଞ୍ଜ ଭଢ଼ିଣୋ ସୁଧ୍ୟାମୁହ-  
ପ୍ପାସାଦଗଦେଣ କେଣ ଶି ବୀଣା ବାଦିଦା । ତଂ ଚ ସୁଧିଷ୍ଠା ଭଢ଼ିଣା  
ଭବିଷ୍ୟ—ସୌସବଦୀଂ ସହୋ ବିଷ୍ଠା ସୁଖୀଞ୍ଚଦି ତ୍ତି (କ) ।

କାଷ୍ଠକୌୟ :—ତତସ୍ତତ: ।

ପ୍ରତୀହାରୀ—ତଦୋ ତଞ୍ଜିଂ ଗଞ୍ଜିଷ୍ଠା ପୁଞ୍ଜିଦୋ—କୁଦୋ ଇମାଂ  
ବୀଣାଂ ଆଗମୋ ତ୍ତି । ତେଣ ଭବିଷ୍ୟ—ଅନ୍ଧେହିଂ 'ଅନ୍ଧମଦାତୀରେ  
କୁଧ୍ୟଗୁମ୍ମଲଗ୍ନା ଦିଢ଼ା । ଜହ ପ୍ପସ୍ଥୋଞ୍ଚଣ' ଇମାଂ, ଓବଣୀଞ୍ଚଦୁ  
ଭଢ଼ିଣୋ ତ୍ତି । ତଂ ଚ ଓବଣୀଦଂ ଅଞ୍ଜେ କରିଷ୍ଠା ମୋହଂ ଗଦୋ ଭଢ଼ା ।  
ତଦୋ ମୋହ-ପ୍ପସ୍ଥାଗଦେଣ ବପ୍ପ-ପଥ୍ୟାଓଲେଣ ମୁହେଷ୍ଠା ଭଢ଼ିଣା ଭବିଷ୍ୟ  
—ଦିଢ଼ାସି ସୌସବଦି ! ସା ହୁ ଣ ଦିସ୍ସଦି ତ୍ତି, ଅଟ୍ୟ ! ଇଦିସୋ  
ଅବସରୋ । କହଂ ଶିବେଦେମି (ଖ)

(କ) ଅଶୋତୁ ଆର୍ଯ୍ୟ: । ଅଥ ଭର୍ତ୍ତ: ସୂର୍ଯ୍ୟାମୁଖ-ପ୍ରାସାଦଗତେନ କେନାପି ବୀଣା ବାଦିତା ।  
ତାଂ ଚ ଶ୍ରୁତ୍ବା ଭର୍ତ୍ତା ଭଞ୍ଜିତଂ—ସୌସବଦ୍ୟା: ଶବ୍ଦ ଇବ ଶ୍ରୁୟତ ଇତି ।

(ଖ) ତତ: ତତ୍ତ୍ୱ ଗତ୍ବା ପୃଷ୍ଠ:—କୁତ: ଅସ୍ୟ ବୀଣାୟା ଆଗମ ଇତି । ତେନ ଭଞ୍ଜିତମ୍—  
ଅଭ୍ୟାସି: ନର୍ମଦାତୀରେ କୃଷ୍ଣଗୁଣ୍ଡଲମ୍ବା ଦୃଷ୍ଟା । ଯଦି ପ୍ରୟୋଗନମ୍ ଅନୟା, ଓପନୀୟତାଂ ଭଞ୍ଜ  
ଇତି । ତାଂ ଚ ଓପନୀୟତାମ୍ ଅଞ୍ଜେ ଛତ୍ବା ମୋହଂ ଗତୋ ଭର୍ତ୍ତା । ତତୋ ମୋହପ୍ରତ୍ୟାଗତେନ ବାସ୍ୟ-  
ପର୍ଯ୍ୟାକୁଳେନ ମୁଖେନ ଭଞ୍ଜା ଭଞ୍ଜିତଂ—ଦୃଷ୍ଟାସି ସୌସବଦି ! ସା ସ୍ବଳ୍ପ ନ ଦୃଶ୍ୟତ ଇତି ।  
ଆର୍ଯ୍ୟ, ଇହଂ: ଅବସର: । କଥଂ ଶିବେଦୟାମି ।

Eng. Equiv. ସୂର୍ଯ୍ୟାମୁଖପ୍ରାସାଦଗତ—come to the palace named  
Suryyamukha ( lit. East-facing. ) କୃଷ୍ଣଗୁଣ୍ଡ-ଲମ୍ବା—lying in a  
thicket of Kuśa grass. ଓପନୀୟତା—brought. ଅଞ୍ଜ—lap.  
ମୋହପ୍ରତ୍ୟାଗତ—recovered from swoon. ବାସ୍ୟପର୍ଯ୍ୟାକୁଳ—covered  
with tears. ଅବସର—want of opportunity.

ଅତୀହାରୀ—ସହାୟ, ଶ୍ରବଣ କରନ । ଆଜ୍ଞା ସୂର୍ଯ୍ୟାମୁଖ-ପ୍ରାସାଦେ  
ଆସିବା ଏକଟି ଲୋକ ଅତୁର ନୟନେ ବୀଣା ବାଦନ କରିବାହିନ, ଏବଂ ତାହା  
ଶ୍ରବଣ କରିବା ଅତୁର ବାସିବାହିନେନ, ସେ ସୌସବଦୀର ଅବସର ବତ କ୍ଷଣ  
ସାଥେତେହେ ।

কাঞ্চুকীয়ঃ—ভবতি ! নিবেদ্যতাম্ । ইদমপি তদাশ্রয়মিহ ।  
প্রতীহারী—অয়ং, ইদং নিবেদেমি । এসৌ ভট্টা  
সুৰ্য্যামুখ-প্রসাদাদৌ আদরঃ । তা ইহ এব নিবেদয়স্ (ক) ।

(ক) আয়ং, ইদং নিবেদ্যামি । এষ ভট্টা সূর্য্যামুখ-প্রসাদান্ অবতরতি । তদ  
ইদং নিবেদয়িষ্যামি ।

Eng. Equiv বদাশ্রয়—referring to the same fact.

কাঞ্চুকীয়—তার পর, তার পর ?

প্রতীহারী—তদনন্তর সেখানে যাইয়া জিজ্ঞাসা করেন—“এই বীণা  
কোথা হইতে পাওয়া গিয়াছে ?” সে বলিল, “আমি নর্মদাতীরে  
কুর্কমূলে ( অর্থাৎ কুশের কোপে ) পড়িয়া থাকিতে দেখিতে পাইয়া-  
ছিলাম । যদি ইহাতে প্রয়োজন থাকে, তবে ইহা প্রভুকে দেওয়া  
হউক !” অতঃপর তাহা দেওয়া হইলে তাহাকে অঙ্কে স্থাপন করিয়া  
প্রভু মূর্ত্তাপ্রাপ্ত হইলেন । তার পর মূর্ত্তাশেষে সংজ্ঞালাভ করিয়া প্রভু  
বাম্পাকুলমুখে বলিলেন—“ঘোষবতি, তোমার দেখা ত’ পাওয়া গেল,  
কিন্তু তাঁহার ( অর্থাৎ বাসবদত্তার ) দেখা ত’ পাওয়া যাইতেছে না ।’  
মহাশয়, এইরূপ অবসরের অভাব । কিরূপে নিবেদন করিব ? .

Door-keeper.—Please hear sir. Some one came to the  
‘Suryyamukha’ palace and played on a lute to-day before  
the Lord, and having heard that [ lute ], our Lord said  
—“I hear as if the sound of Ghoshavati.”

Chamberlain,—Then, then ?

Door-keeper.—Then going there [ he ] asked him—  
“Whence was this lute got ?” He said,—“I found it  
lying in a thicket of Kusā grass on the bank of the  
Narmadā. If it is required, it may be presented to your  
Lordship.” And when it was presented, the Lord took  
it on his lap and fell down into a swoon. Then when the  
lord recovered from the swoon, he said with his face  
covered with tears—O Ghoshavati, I see you, but *she* is  
not seen. Sir, thus there is a want of opportunity.  
How shall I convey [ your message ] ?



কাক্কীকীয়—ভবতি ! তথা ।

( বভা নিষ্ক্রান্তৌ । )

মিশ্র-বিচক্ষণম্বকঃ ।

( ততঃ প্রবিষ্ণতি রাজা বিদূষকশ্চ )

রাজা—শ্রুতিসুখনিদে ! কথং নু দেব্যাঃ

স্তনযুগলে জঘনস্থলে চ সুমা ।

বিহঙ্গগণরজোবিকীর্ণদণ্ডা

প্রতিভয়মধ্যুষিতাস্থরণ্যবাসম্ ॥ ১ ॥

কাক্কীকীয়—মহাশয় নিবেদন করুন । ইহাও তৎসংক্রান্ত ।

প্রতিহারী—আর্ঘ্য, এই নিবেদন করিতেছি । এই যে প্রভু সূর্য্যামুখ-  
প্রাসাদ হইতে অবতরণ করিতেছেন । অতএব এইস্থানেই নিবেদন  
করিব ।

কাক্কীকীয়—মহাশয় তাহাই করুন ।

( উভয়ে নিষ্ক্রান্ত হইলেন । )

মিশ্র বিচক্ষণ ।

Chamberlain.—Madam, please inform. This also refers to the same fact.

Door-keeper.—Here I am informing, sir. Here is our Lord coming down from the 'Suryya-mukha' palace. So I shall inform him at this very place.

Chamberlian.—Madam, please do so.

( *Exeunt Both* )

Mixed Interlude.

Eng. Equiv. শ্রুতিসুখনিদে—producing a sound pleasant to the ears. জঘনস্থলে—the hip. বিহঙ্গগণ-রজোবিকীর্ণদণ্ডা—having the neck covered all over with dirt carried by

birds. [ নীষাদক—the neck of a lute. ] প্রতিময়—fearful. অকিঞ্চ  
—unfriendly. তপস্বিনী—she who deserves pity ; poor.  
শ্রীশী-সমুদবহন-পার্শ্বনিপীড়িত—carrying [ your ] hips [ on her lap ]  
and pressing your side [ while playing on you ]. খেদস্নানাকরমুখ  
—pleasant on account of being placed between the breasts  
while she was tired. উপগৃহীত—embraced. পরিদেবিত—a  
melancholy note. কথিত—a word.

Prose.—[ হি ] স্মৃতিসুখনিবদে ! কথং নু হিন্যাঃ স্নানযুগলি জঘনস্থলি অ স্ময়া  
[ ত্বং ] বিহঙ্গমণ-রলৌবিকৌৰ্ণদেয়া প্রতিময়ম্ অরণ্যবাসম্ অশ্রুচিহ্না অসি ? ॥ ১ ॥

( তদনন্তর রাজা এবং বিদ্বকের প্রবেশ । )

রাজা—হে শ্রবণস্থকর-নির্নাদকারিণি, তুমি রাজ্যীর স্তনযুগলে  
এবং জঘনস্থলে স্থান পাইতে ; তুমি কেন ভয়ঙ্কর অরণ্যবাস আশ্রয়  
করিয়াছিলে, যেখানে তোমার দণ্ড পক্ষিসমূহের মলে পরিব্যাপ্ত  
হইত ? ॥ ১ ॥

( Then enter the king and the Jester. )

King.—O Lute, producing a sound sweet to the  
ears, thou didst once repose on the breasts and on  
the lap of the queen ; how couldst thou accept the fearful  
residence in the forest, where thy neck was covered all  
over with the dirt carried by birds ?

Prose.—শ্রীশীসমুদবহনপার্শ্বনিপীড়িতাসি, খেদস্নানাকরমুখাসি উপগৃহীতাসি,  
বিরহে অ স্ময়া ভদ্রিষ্য পরিদেবিতাসি, বাঘান্নরেণু সজ্জিতাসি কথিতাসি য  
[ ন অসি ] ॥ ১ ॥

বিদূষকঃ—অলং দাণি' ভবং অদিমস্ সন্তপ্যস্ব (ক) ।

রাজা—বয়স্য, মা মৈবম্ ।

চিরপ্রসুতঃ কামো মে ঘোষয়া প্রতিবোধিতঃ ।

তাং তু দেবীং ন পশ্যামি যस्या ঘোষবতী প্রিয়া ॥ ৩ ॥

বসন্তক, শিল্পিজন-সকাশান্ববয়োগাং ঘোষবতীং ক্রত্বা  
শ্রীম্নমানয় ।

(ক) অলম্ রদানীং ভবান্ অতিমানং সন্তপ্য ।

আরও বলি, হে ঘোষবতি, তুমি বড়ই স্নেহহীন; যেহেতু তুমি  
স্মরণ কর নাই যে, দুঃখিনী [ রাজ্ঞী ]—

[ নিজ ক্রোড়ে ] তোমার প্রাণীদেশ (অর্থাৎ পশ্চাদ্ভাগ) বহন  
করিতেন, [ বাদনকালে ] তোমার পার্শ্বদেশে অঙ্গুলিসঞ্চালন করিতেন,  
পারশ্রম্য হইলে আলিঙ্গন করিতেন—বাহাতে স্তনদ্বয়ের মধ্যে অবস্থান  
হেতু তোমার স্তনলাভ হইত, বিরহের সময়ে আমার উদ্দেশে  
[ তোমাতে ] দুঃখের গান বাজাইতেন এবং বাস্তাস্তরে ঈষৎ হাস্ত  
সহকারে কথা বলিতেন ॥ ২ ॥

Moreover, thou art unfriendly, O Ghosavati, as  
thou dost not remember the poor queen—

Carrying your hip [ on her lap ] and pressing your  
side [ while playing on thee ] ; her embraces which were  
pleasant on account of thy being placed between the  
breasts, while she was tired the melancholy notes [ played  
upon thee with respect to me during her separation  
and her words with smiles in the intervals of music. 2.

বিদূষক—এখন আর আপনি অধিক সন্তাপ করিবেন না।

রাজা—বয়স্ত, এক্ষণ বলিও না।

Jester.—Now Your Majesty should not lament too  
much.

King.—Do not say so, my friend.

বিদূষকঃ—জং ভবং আণবেদি। (বীণাং গৃহীত্বা নিষ্ক্রান্তঃ) (ক)।

প্রতীহারী—জেদু ভট্টা। এসো খু মহাশয়সস সম্রাসাদৌ রব্‌সগৌত্তৌ কচ্ছ ইন্দ্ৰৌ দেবীএ অঙ্কারবদীএ পেসিদা অজ্ঞা বসুম্বরা নাম বাসবদত্তাধনৌ অ পড়িহারং ভবড়িদা (খ)।

(ক) যদ ভবান্ আশ্রাপয়তি।

(খ) জয়তু ভর্তা। এষ খলু মহাশয়স্য সকাশাদ রৈম্বসগৌঃ কাঙ্ক্ষুকীয়ঃ দেব্যা অঙ্কারবদ্য প্রেধিতা আৰ্য্য বসুম্বরা নাম বাসবদত্তাধনৌ অ প্রতিহারম্ উপস্থিতী।

Eng. Equiv. অতিমাত্র—too much. চিরপ্রসুপ্ত—long asleep. প্রতিবোধিত—roused. শিল্পিজন্—an artisan. নবযোগ—fitted with fresh strings.

Prose.—বীণয়া নৈ চিরপ্রসুপ্তঃ কানঃ প্রতিবোধিতঃ। ঘোষবতী যন্ত্যাঃ প্রিয়া, তাং তু দেবীং ন পশ্যামি॥৩॥

আমার চিরপ্রসুপ্ত প্রেমকে বীণা জাগরিত করিয়া দিয়াছে। কিন্তু ঘোষবতী যাহার প্রিয় ছিল, সেই দেবীকে ত' দেখিতে পাই না॥ ৩॥

বসন্তক, তুমি একজন শিল্পীর নিকট হইতে ঘোষবতীকে নূতন-গুণযুক্ত করিয়া শীঘ্র লইয়া আইস।

My love, long dormant, has been awakened by the lute. But I do not see the queen to whom Ghoshavati was so dear. 3.

Vasantaka, please have Goshavati fitted with fresh strings from some artisan and quickly bring [ her back ].

বিদূষক—আপনার যে আজ্ঞা হয়। (বীণা লইয়া নিষ্ক্রান্ত।)

(প্রবেশ করিয়া)

প্রতীহারী—প্রভুর জয় হউক। এইরাজ মহাশয়ের নিকট হইতে রৈভ্যবংগীয় কাঙ্ক্ষুকীয় এবং রাজ্ঞী অজ্ঞারবতী-কর্তৃক প্রেরিত রাজ্য-বন্দুকরানারী বাসবদত্তার ধাত্রী দ্বারদেশে উপস্থিত হইয়াছেন।

রাজা—তেন হি পদ্মাবতী তাবদাঙ্কযতাম্ ।

প্রতীহারী—জং মট্টা আশ্ববেদি (ক) ! ( নিষ্ক্রান্তা । )

রাজা—কি' নু খলু শ্রীম্নমিদানীময়ং বৃষ্টান্তো মহাশেনেন  
বিদিতঃ !

( ততঃ প্রবিশতি পদ্মাবতী প্রতীহারী চ )

প্রতীহারী—এদু এদু মট্টিদারিকা (খ) ।

পদ্মাবতী—জেদু অয়্যভত্তো (গ) ?

(ক) যদ মতা আশ্বপয়তি ।

(খ) এতু এতু মট্টিদারিকা ।

(গ) জয়তু আয়'পুত্রঃ ।

Jester.—As Your Majesty commands. [ *He takes the lute and goes away.* ]

( *Entering* )

Door-keeper.—Victory to Your Majesty. Here a Chamberlain of the family of Raibhya, from [ King ] Mahāśena and the respected nurse of Vasavadatta named Vasundhara sent by queen Angaravati, are waiting at the gate.

রাজা—ভাহা হইলে পদ্মাবতীকে আহ্বান কর ।

প্রতীহারী—অভূয় যে আজ্ঞা হয় ! ( নিষ্ক্রান্ত । )

রাজা—তবে কি এত শীঘ্র এখন এই বৃষ্টান্ত মহাশেনে জানিতে পারিয়াছেন ।

( তখনস্তর পদ্মাবতী এবং প্রতীহারীর প্রবেশ । )

প্রতীহারী—আহ্নন, আহ্নন, রাজপুত্রি ।

পদ্মাবতী—আর্যপুত্রের জয় হউক ।

King.—Then let Padmavati be called now.

Door-keeper.—As Your Majesty commands. (*Exit*)

রাজা—পদ্মাবতি ! কিং শ্রুতং মহাসেনস্য সকাশাৎ  
রৈব্যসগোত্রঃ কাঙ্ক্ষুকীয়ঃ প্রাপ্তঃ তত্রভবত্যা চাঙ্গারবত্যা  
প্রেষিতার্যা বসুন্ধরা নাম বাসবদত্তাধাত্রী চ প্রতীহার-  
মুপস্থিতাবিতি ?

পদ্মাবতী—অথ্যহন্ত, প্রিয়ং মে জ্ঞাতিকুলস্য কুশলবৃন্তন্তং  
সৌদুং (ক) ।

(ক) আর্থপুত্র, প্রিয়ং মে জ্ঞাতিকুলস্য কুশলবৃন্তন্তং শ্রীতুম্ ।

King.—Is it that this fact has now so quickly been  
known to Mahasena ?

( Then enter Padmavati and the door-keeper )

Door-keeper.—Come, princess, come.

Padmavati.—Victory to my beloved husband.

রাজা—পদ্মাবতী, তুমি কি শুনিয়াছ যে, মহাসেনের নিকট হইতে  
রৈভ্যবংশীয় কাঙ্ক্ষুকীয় এবং পূজ্যা অঙ্গারবতী কর্তৃক প্রেরিত আর্থ্যা  
বসুন্ধরা নামী বাসবদত্তার ধাত্রী আসিয়াছেন, এবং তাঁহারা দ্বারদেশে  
উপস্থিত হইয়াছেন ।

পদ্মাবতী—আর্থ্যপুত্র, আমার জ্ঞাতিকুলের কুশলবার্তা শুনিতে  
পাইব, ইহা বড়ই প্রিয় !

King—Padmavati, have you heard that the cham-  
berlain, of the family of Raibhya, from [ king ] Mahasena  
and the respected Vasundhara, the nurse of Vasava-  
datta, sent by the honoured Angaravati have come and  
are at the gate ?

Padmavati—My beloved Lord, it will be very pleasing  
[ for me ] to hear of the welfare of the family of my  
relatives.

Eng. Equiv. শত্রিকুল—the family of the relatives.  
অনুদয়—worthy of.

রাজা—অনুরূপমেতদ্ ভবত্যাভিহিতং—‘বাসবদত্তাস্বজনো  
মে স্বজনঃ’ ইতি । পদ্মাবতি, আস্যতাং । কিমিদানীং নাস্যতি ?

পদ্মাবতী—অয়্যুত্স, কিং ময় সহ উপবিষ্টো এদং জন্ম  
পেক্ষিস্সদি (ক) ।

রাজা—কৌতুহলমিহ ?

পদ্মাবতী—অয়্যুত্সস্ম অপরো পরিগৃহ্যো স্তি উদাসীনঃ  
বিশ্নু হ্যেদি (খ) ।

(ক) আর্যপুত্র, কি ময়া সহ উপবিষ্ট এতং জনং দ্রষ্টয়তি ?

(খ) আর্যপুত্রস্য অপরঃ পরিগৃহ্য ইতাদাসীনম্ ইব ভবতি ।

রাজা—তুমি তোমার অনুরূপই ইহা বলিলে যে, বাসবদত্তার স্বজন  
তোমার স্বজন । পদ্মাবতি, ব'স । এখন তুমি বসিতেছ না কেন ?

পদ্মাবতি—আর্যপুত্র, আপনি কি আমার সহিত উপবিষ্ট হইয়া  
এই সকলের সহিত দেখা করিবেন ?

রাজা—ইহাতে দোষ কি ?

পদ্মাবতী—আর্যপুত্রের অশ্রু জ্বী, ইহা যেন [ সমাগতমিগের  
প্রতি ] উদাসীনের মত দেখায় ।

King.—These words that the relatives of Vasava-  
datta are your own relatives, are worthy of you.  
Padmavati, take your seat. Why are you not taking  
your seat now ?

Padmavati.—My beloved Lord, will you see these  
people with me by your side ?

King.—What harm is there in it ?

Padmavati.—My beloved Lord has another wife [ in  
me ]—this appears as if indifferent.

राजा—कलत्रदर्शनाहं जनं कलत्रदर्शनात् परिहरतीति  
बहुदोषमुत्पादयति । तस्मादास्यताम् ।

पद्मावती—जं अय्यत्ततो आणवेदि । ( उपविश्य )—  
अय्यत्त, तादो वा अम्मा वा किं ए ए भणिस्सदि त्ति  
आविग्गा विअ संवुत्ता (क) ।

राजा—पद्मावति, एवमेतत् ।

किं वक्ष्यतीति हृदयं परिशुद्धितं मे

कन्या मयाप्यपहृता न च रक्षिता सा ।

(क) यह आर्यपुत्र आत्रापयति । आर्यपुत्र, तातो वा अम्मा वा किं नु खलु  
मणित्थति इति आविग्गा इव संवृत्ता ।

राजा—कलत्रदर्शनयोग्य वास्तविके यदि कलत्रदर्शन करिते ना  
नेष्टया हय, ताहाते बड़ै होय ज्ञये । अब एव तूमि उपवेशन कर ।

पद्मावती—आर्यपुत्रेय ये आह्वा । ( उपवेशन करिवा )—  
आर्यपुत्र, पिताहै वा किं बलिबेन, माताहै वा किं बलिबेन—एहै  
भाविया आमि येन बड़ै शक्ति हहेतेहि ।

King—This gives rise to a great offence that persons  
who are fit to see my wife are prevented from seeing  
her. So, take your seat.

Padmavati.—As my beloved husband commands.  
( *Having taken her seat* )—Beloved Lord, I am rather  
afraid to think as to what the father or what the mother  
will say.

Eng. Equiv. परियह—wife. उदासीन—indifferent.  
कलत्रदर्शनाहं—entitled to see the wife. बहुदोष—a great wrong.  
आविग्र—afraid.

बह—fickle. महदबाधगुणीपचात—who has committed a  
wrong towards a superior person. अनितरीय—who has  
caused wrath.

Prose.—किं वक्ष्यति इति मे हृदयं परिशुद्धितम् । मया अपि कन्या अपहृता ।



ভাগ্যে চলৌ মনুদবাসগুণোপঘাতঃ

পুত্রঃ পিতুর্জনিতরোষ ইবাস্মি ভীতঃ ॥ ৪ ॥

পদ্মাবতী— যা কিং সন্ধং রক্ষিতুং পক্ষকালী (ক) ।

প্রতীহারী—এসো কক্ষ ইন্দ্রো ঘন্তৌ অ পডিহারং ভবদ্বিদা  
(খ) ।

(ক) ন কিং সন্ধং রক্ষিতুং প্রাপ্তকালী ।

(খ) এষ কাঙ্ক্ষকীয়ো ধাতৌ চ প্রতীহারম্ উপস্থিতী ।

ন চ সা রক্ষিতা । চলৈঃ ভাগ্যৈঃ মনুদবাসগুণোপঘাতঃ (অহম্) পিতুঃ জনিতরোষঃ  
পুত্র ইব, ভীতঃ অস্মি ॥২॥

রাজা—পদ্মাবতি, তাহাই বটে ।

কি বলিবেন তাহা ভাবিয়া আমার হৃদয় শঙ্কিত হইতেছে ।  
আমিও [ তাঁহাদের ] কষ্ট অপহরণ করিয়াছিলাম, কিন্তু তাঁহাকে রক্ষা  
করিতে পারি নাই । চকল ভাগ্যবশতঃ গুরুজনের প্রতি অশ্রায়  
আচরণ করিয়া আমি, পিতার ক্রোধ জন্মাইয়া পুত্র বেকরূপ ভীত হই,  
সেইরূপ ভীত হইতেছি ॥ ৪ ॥

King.—Padmavati, it is just so.

My heart is afraid to think as to what either will say.  
Their daughter was stolen by me and she has not been  
protected. Owing to my fickle fortune which has dealt  
a severe blow to my merits, I am afraid like a son who  
has roused the wrath of his father. 4'

Eng. Equiv. প্রাপ্তকাল—due time

পদ্মাবতী—কাল উপস্থিত হইলে কিছুই রক্ষা করিতে পারা যায় না ।

প্রতীহারী—এখন কাঙ্ক্ষকীয় এবং ধাতৌ দ্বারদেশে উপস্থিত হইয়াছেন ।

Padmavati—Nothing can be protected when the due  
time comes.

Door-keeper.—Here the chamberlain and the nurse  
are at the gate.

রাজা—শীঘ্রং প্রবেশ্যতাম্ ।

প্রতীহারী—জং মদ্য আশবেদি (ক) । ( নিষ্কান্তা )

( ততঃ প্রবিশতি কাঞ্চুকীযো ধাত্রী প্রতীহারী চ । )

কাঞ্চুকীযঃ—ভোঃ !

সম্বন্ধিরাজ্যমিদমেত্য মহান্ প্রহর্ষঃ

স্মৃত্বা পুনর্নৃপসুতানিধনং বিধাদঃ ।

কিং নাম দৈব মবতা ন ক্ততং যদি স্যাদ্

রাজ্যং পরৈরপহৃতং কুশলং চ দেব্যাঃ ॥ ৫ ॥

(ক) যদ ভর্তা আশ্রয়তি ।

রাজা—শীঘ্র [ তাৎক্ষণিক ] নহেই আইস ।

প্রতীহারী—অতুঃ যে আসছে । ( নিষ্কান্ত ) ।

King—Conduct [ them here ] quickly.

Door-keeper.—As Your Majesty commands. [ Exit ].

Eng. Equiv.—সম্বন্ধিরাজ্য—the kingdom of a relative.  
প্রহর্ষ—delight. নৃপসুতানিধন—the death of the princess. বিধাদ—  
sorrow. পর—an enemy. দেবী—the queen i. e. Vasavadatta.

Prose.—ইদং সম্বন্ধিরাজ্যম্ এত [ নি ] মহান্ প্রহর্ষঃ । পুনঃ নৃপসুতানিধনং  
স্মৃত্বা [ নি ] বিধাদঃ । ( ৬ ) দৈব, যদি রাজ্যং পরৈঃ অপহৃতং দেব্যাঃ  
কুশলং স্যাদ, তদা কিং নাম মবতা ন ক্ততম্ ? ॥ ৫ ॥

( তদনন্তর কাঞ্চুকীয, ধাত্রী এবং প্রতীহারীর প্রবেশ )

কাঞ্চুকীয—অহো ! কুটুম্বের এই রাজ্যে আসিয়া আমার বড়ই  
আনন্দ হইতেছে, আমার রাজকন্ডার মৃত্যু শ্রবণ করিয়া আমার বিষাদ  
হইতেছে ! হে দৈব, এই রাজ্য শত্রুকর্তৃক অপহৃত হইয়াও যদি দেবীর  
( অর্থাৎ বাসবদত্তার ) কুশল হইত, তাহা হইলে তুমি কিই না  
( উপকার ) করিতে ॥ ৫ ॥

प्रतीहारी—एसो भट्टा, उवसप्पदु अट्थो (क) ।

काञ्चुकोयः—( उपेत्य )—जयत्वार्यपुत्रः ।

धात्री—जेदु भट्टा (ख) ।

राजा—(सबहुमानम् )—आर्य,

पृथिव्यां राजवंश्यानामुदयास्तमयप्रभुः ।

अपि राजा स कुशलौ मया काङ्क्षितबान्धवः ॥ ६ ॥

(क) एष भर्ता, उपसर्पतु आर्यः ।

(ख) जयतु भर्ता ।

(Then enter the chamberlain, the nurse and the door-keeper).

Chamberlain.—Oh !

Having come to this kingdom of our relative, I feel a great delight. I feel sorrow again on recollecting the death of the princess. O fate, what [ good ] would you not have done, if this kingdom were robbed by the enemies but the queen [ Vasavadatta ] were safe ? 5.

प्रतीहारी—ଏହି ସେ ଶତ୍ରୁ । ସହାୟ, (ରାଜାର) ନିକଟେ ଗସ୍ତ କର ।

काञ्चुकोय—( नगरीपे यावैत्र ) -- आर्यपुत्रेण जय इडेक ।

धात्री—ଅନ୍ତର ଜୟ ଇଡ଼େକ ।

Door-keeper.—Here is the Lord. Approach him, sir.

Chamberlain. ( Approaching. )—Victory to Your Majesty.

Nurse.—Victory to Your Majesty.

Eng. Equiv. राजवंश—those born in the dynasties of kings. उदयास्तमयप्रभु—one having the power of causing rise and fall, काङ्क्षितबान्धव—a coveted relation.

Prose. पृथिव्यां राजवंश्यानाम् उदयास्तमयप्रभुः मया काङ्क्षितबान्धवः अपि स राजा कुशलौ ? ॥६॥

কাস্ত্র কীয:—অথকিম্ । কুয়লী মহাসেন:, বহুপি  
সর্বগতং কুয়লং পৃচ্ছতি ।

রাজা—( আসনাদুত্থায় ) কিমাস্ত্রাপয়তি মহাসেন: ?

কাস্ত্র কীয:—সদৃশমেতদ্ বৈদেহিপুত্রস্য । নম্বাসনস্থেনৈব  
ভবতা শ্রীতব্যো মহাসেনস্য সন্দেহ: ।

রাজা—যদাস্ত্রাপয়তি মহাসেন: । ( উপবিষতি ) ।

রাজা—( অতিশয় সমাদরপূর্বক )—আৰ্য্য, পৃথিবীতে রাজ-বংশীয়-  
দিগের অভ্যুদয় এবং অধঃপতন বিধান করিতে সমর্থ, বাহ্যর সহিত  
সম্বন্ধ আমার আকাজক্ষিত, সেই রাজা কুশলে আছেন ত' ? ॥ ৬ ॥

ing. ( *With great respect.* )—Sir, is it all well with  
the king who has the power of causing the rise and fall  
of all born in the dynasties of kings and who is a coveted  
relation of mine ? 6

Eng. Equiv. সর্বগত—regarding all. সন্দেহ—message.

কাক্ষকীয়—হাঁ, মহাসেন কুশলে আছেন । তিনি এখানকারও  
সর্বস্বাক্ষীণ কুশল জিজ্ঞাসা করিতেছেন ।

রাজা ( আসন হইতে উত্থিত হইয়া )—মহাসেন কি আদেশ  
করিতেছেন ?

কাক্ষকীয়—বৈদেহীপুত্রের ইহা ( অর্থাৎ আসন হইতে উত্থান )  
অনুরূপ । কিন্তু আপনি আসনে উপবেশন করিয়াই মহাসেনের সংবাদ  
শ্রবণ করুন ।

রাজা—মহাসেন যে আদেশ করেন । ( উপবেশন করিলেন ) ।

Chamberlain.—Yes, Mahasena is well. He also  
enquires about the all-round welfare here.

King. ( *Rising from his seat* )—What does  
Mahasena command ?

Chamberlain.—This ( *rising from seat* ) is worthy of  
the son of Vaidehi. But please be seated and hear the  
message of Mahasena.

King.—As Mahasena commands. ( *Takes his seat* ).

কাক্ষুকীয়ঃ—দৃষ্ট্য পরৈপকৃতং রাজ্যং পুনঃ প্রত্যনীত-  
মিতি । কৃতঃ,

কাতরা যেঃপ্যগ্ৰজ্ঞা বা নোত্সাহস্তুেষু জায়তে ।

প্রায়েণ হি নরেন্দ্রশ্রীঃ সৌত্সাহৈব ভুজ্যতে ॥ ৩ ॥

রাজা—আর্য, সর্বমেতন্মহাসেনস্য প্রভাবঃ । কৃতঃ,—

অহসবজিতঃ পূর্বং তাবৎ সূতৈঃ সহ লালিতো

দৃঢ়মপকৃত্য কন্যা ভূয়ো ময়া ন চ রক্ষিতা ।

নিধনমপি চ শ্রুত্বা তস্যাস্তথৈব ময়ি স্বতা

ননু যদুচিতান্ বৎসান্ প্রাপ্তং নৃপোঽত্র হি কারণম্ ॥৮॥

কাক্ষুকীয়—ইহা সোভাগ্যের বিষয় যে শত্রুকর্তৃক অপহৃত রাজ্য  
আপনি পুনরুদ্ধার করিয়াছেন । যেহেতু—

Chamberlain.—Fortunately the kingdom robbed by  
the enemies has been recovered. For,

Eng. Equiv. কাতর—cowardly. উত্সাহ—energy.

নরেন্দ্রশ্রী—the royal fortune. সৌত্সাহ—the energetic.

Prose.—যে কাতরা: ( যি ) অপি বা অগ্ৰজ্ঞা: তেষু উত্সাহ: ন জায়তে ।

সৌত্সাহ: এব হি প্রায়েণ নরেন্দ্রশ্রী: ভুজ্যতে । ৩ ।

বাহারী ভীক অথবা দুর্বল, তাহাদের উৎসাহ আসিতে পারে না ।  
উৎসাহসম্পন্ন ব্যক্তিরাই প্রায়শ: রাজনশ্রীকে উপভোগ করিয়া থাকে ॥৭॥

Those who are cowardly or weak can have no  
energy. The royal fortune is generally indeed enjoyed  
by the energetic only.

King.—Sir, all this is [ due to ] the power of  
Mahasena. For,

Eng. Equiv. প্রভাব—power. স্বতা—affection. ভচিত—  
rightful. বৎস—the land of the Vatsas.

Prose.—অহং পূর্বং তাবৎ অবজিত:, তেন সূতৈ: সহ দৃঢ়ং লালিত:, কন্যা  
( কন্যা ) অগ্ৰজ্ঞা, ভূয়: ময়া ন চ রক্ষিতা । তস্যা: নিধনং চ শ্রুত্বা অপি তথা এব  
ময়ি ( তস্য ) স্বতা ( অস্তি ) । ননু ভচিতান্ বৎসান্ প্রাপ্তং যৎ অত্র হি স্থপ:  
কারণম্ ॥৮॥

কাক্ষুকীয়ঃ—এষ মহাসেনস্য সন্দেহঃ । দেব্যাঃ সন্দেহ-  
মিহাত্রমবতী কথয়িষ্যতি ।

রাজা—হা অম্ব !

শ্রীভগ্নান্তঃপুরজ্যেষ্ঠা পুণ্ড্রী নগরদেবতা ।

মম প্রবাসদুঃখার্থী মাতা কুমালিনী ননু ॥ ৫ ॥

রাজা—আর্ধ্য, এ সমস্তই মহাসেনের প্রভাব । যেহেতু আমি ত' পূর্বে পরাজিত হইয়াছিলাম, [ কিন্তু মহাসেন শত্রুর ঋণ ব্যবহার না করিয়া ] তিনি নিজের পুত্রের সহিত আমাকে সশ্রমে লালন করিয়াছিলেন । আমি তাঁহার কন্যাকে অপহরণ করিয়াছিলাম, কিন্তু তাঁহাকে আমি রক্ষা করিতে পারি নাই । তাঁহার মৃত্যু হইয়াছে, ইহা শ্রবণ করিবার পরও আমার প্রতি তাঁহার স্নেহ সেইরূপই আছে । বাস্তবিকপক্ষে আমার ঋণ্য প্রাপ্য বৎসরাজ্য উদ্ধার করিতে বাহ্য প্রয়োজনীয়, রাজা [ মহাসেনই ] তাহার কারণ ॥ ৮ ॥

I was previously conquered [ by him ], [ but ] I was fondled along with his sons. His daughter was stolen away [ by me ]. but she has not been protected. And even after knowing of her death, he has the same affection for me [ as before ]. Indeed, the king i.e. Mahāsena is the cause of all that was required for the recovery of my rightful possession of the land of the Vatsas. 8.

কাক্ষুকীয়—এই মহাসেনের সংবাদ । এখন দেবীর সংবাদ ইনি [ অর্থাৎ ধাত্রী ] বলিবেন ।

Chamberlain.—This is the message from Mahāsena. Now, this revered lady will deliver the message of the queen.

ধাত্রী—অরোমা মট্রিণী মট্রারং সস্বগদং কুসলং পুচ্ছদি  
(ক)।

রাজা—সর্বগতং কুশলমিতি, অম্ম ! ইদৃশং কুশলম্ !

ধাত্রী—মা দাণিঁ মট্রা অদিমত্তং সন্তপ্পিদুঁ (ক)।

(ক) অরোমা মট্রিণী মট্রারং সর্বগতং কুশলং পৃচ্ছতি।

(খ) মা হৃদানীঁ মট্রা অতিমাত্রং সন্তপ্তম্।

Eng. Equiv. বোড়শান:পুরজ্যেষ্ঠা—the chief of the sixteen queens (i. e. the wives of Mahāsena). পুচ্ছা—holly. নগরদেবতা—the goddess of the city. প্রবাসতঃপ্রার্থা—afflicted by [ my ] living away [ from her ].

রাজা—হা মাতঃ !

[রাজার] বোড়শ রাণীর মধ্যে প্রেষ্ঠা, পবিত্র নগরদেবতা, আমার ভিন্নস্থানে বাসহেতু দুঃখিতা [ স্বামী ] মাতা ভাল আছেন ত' ? ॥ ২ ॥

King—Oh mother !

Is it all well with my mother who is the chief of the sixteen queens, the holy goddess of the city and afflicted by my living away from her ? 9.

ধাত্রী—রাজী স্বস্থ আছেন, তিনি আপনার সর্বগত কুশল জিজ্ঞাসা করেন।

রাজা—সর্বজনীন কুশল ? মাতঃ [ আমার ] কুশল এই প্রকার !

ধাত্রী—প্রভু, এখন অত্যন্ত সন্তাপ করিবেন না।

Nurse.—The queen is in good health. She enquires of Your Majesty about the welfare of all.

King.—Welfare of all ? Oh mother, such is my welfare !

Nurse.—O Lord, do not lament much now.

কাঞ্চুকীয়ঃ—ধারণত্বার্যপুত্রঃ । উপরতাপ্যনুপরতা মহাসেন-  
পুত্রৌ এবমনুকম্প্যমানা আর্থ্যপুত্রেণ । অথবা,

কঃ কং শক্তৌ রক্ষিতুং মৃত্যুকালি

রজ্জ্বচ্ছেদে কে ঘটং ধারয়ন্তি ।

এবং লোকস্তুল্যঘর্মো বনানাম্

কালি কালি ছিद्यতে রুদ্যতে চ ॥ ১০ ॥

Eng. Equiv. অরোগ—one in good health. অনুকম্প্যমান—  
pitied. রজ্জ্বচ্ছেদ—the tearing of the rope. ঘট—a jar  
( for raising water from a well ). তুল্যঘর্ম—having a common  
characteristic. ছিद्यতে—is destroyed. রুদ্যতে—grows.

কাঞ্চুকীয়—আর্থ্যপুত্র, শোকসংবরণ করুন। মহাসেনের হৃহিতা  
ঝরিয়াও মরেন নাই, যেহেতু আপনি তাঁহার প্রতি অনুকম্পা  
করিতেছেন। অথবা,

মৃত্যুকালে কে কাহাকে রক্ষা করিতে পারে? রজ্জ্ব ছিন্ন হইয়া  
গেলে [ জল তুলিবার ] ঘটকে কে ধরিতে পারে? বনের সহিত  
মল্লশ্যুর এই একটি সমান ধর্ম যে, সে সময় হইলে ছিন্ন ( অর্থাৎ নষ্ট )  
হয় এবং সময় হইলে উৎপন্ন হয় ।

Chamberlain.—Be consoled, my Lord. The daughter  
of Mahāsena, though dead, is not dead, as Your Majesty  
is thus pitying her- Or,

Who can protect one when one's time of death comes ?  
Who can hold the jar when the rope is torn ? Thus,  
men have this characteristic in common with the forests,  
that in some season they perish and in some they  
grow. 10.



राजा—आर्य्य, मा मैवम् ।

महासेनस्य दुहिता शिष्या देवी च मे प्रिया ।

कथं स न मया शक्यता स्मर्तुं देहान्तरेऽपि ॥११॥

धात्री—आह भट्टिनी—उपरदा वासवदत्ता । मम वा  
महासेनस्य वा जादिसा गोपालअपालआ, तादिसो एव्य तुमं  
पढमं एव्य अभिप्येदो जामादुअत्ति । एदस्मिमित्तं उज्जइणिं  
आणीदो । अणगिग-सक्खिअं वीणा-ववदेसेण दिण्णा । अत्तणो  
चवलदाए अणिवुत्तविवाहमङ्गलो एव्य गदो अह अ अम्हेहिं  
तव अ वासवदत्ताए अ पडिक्किदिं चित्तफलआए आलिङ्गिअ  
विवाहो णिव्वत्तो । एसा चित्तफलआ तव सआसं पेसिदा ।  
एदं पेक्खिअ णिव्वुदो होहि (क) ।

(क) आह भट्टिनी—उपरदा वासवदत्ता । मम वा महासेनस्य वा यादृशी  
गोपालकपालकौ तादृश एव त्वं प्रथमम् एव अभिप्रेतो जामातेति । एतन्निमित्तम्  
उज्जयिनीम् आनीतः । अनयिसाक्षिकं वीणा-व्यपदेशेन दत्ता । आत्मनश्च अपलतया  
अनिर्वृतविवाहमङ्गल एव गतः । अथच आवाह्यां तव च वासवदत्तायाश्च प्रतिकृतिं  
चित्तफलकायाम् आलिख्य विवाहो निर्वृतः । एषा चित्तफलका तव सकाशं प्रेषिता ।  
एतां दृष्ट्वा निर्वृत्तो भव ।

Eng. Equiv. देहान्तर—other births. अभिप्रेत—desired.  
अनयिसाक्षिक—without making 'Fire' a witness. वीणाव्यपदेश  
—the pretext of [teaching playing on] the lute.  
अपलता—rashness. अनिर्वृत-विवाहमङ्गल—whose auspicious  
marriage-ceremony was not celebrated. प्रतिकृति—portrait.  
चित्तफलका—a picture-board. निर्वृत—consoled.

Prose.—महासेनस्य दुहिता मे प्रिया शिष्या देवी च । सा मया देहान्तरेषु  
अपि कथं कर्तुं न शक्या ॥ ११ ॥

রাজা—অহী অতিজিগ্মসবুরূপং চামিহিতং তন্নমমত্যা ।

রাজা—আর্য, একুণ বলিবেন না ।

মহাসেনের দুহিতা আমার প্রিয়া শিষ্ঠা এবং রাজ্ঞী ছিলেন । আমি দেহান্তরেও তাঁহাকে স্মরণ না করিয়া কিরূপে থাকিতে পারিব ? ॥ ১১ ॥

ধাত্রী—দেবী বলিয়াছেন,—“বাসবদত্তা মরিয়া গিয়াছে । আমার অথবা মহাসেনের কাছে গোপালক এবং পালক যেমন, তুমিও সেইরূপ । প্রথমেই তোমাকে আমরা জামাতরূপে পছন্দ করিয়াছিলাম । এই জগুই তোমাকে উজ্জয়িনীতে লইয়া আসা হয়, [ এবং ] বীণা শিক্ষাদানের ছলে বাসবদত্তাকে অগ্নিসাক্ষী না করিয়াই দান করা হয় । তুমি নিজের চাপল্যবশতঃ বিবাহমঞ্চল সমাপনের পূর্বেই চলিয়া গিয়াছিলে । অনন্তর আমরা তোমার এবং বাসবদত্তার চিত্র চিত্র-ফলকে অঙ্কিত করিয়া বিবাহ-কার্য সম্পাদন করি । এই চিত্রফলক তোমার নিকট প্রেরিত হইল । ইহা দর্শন করিয়া শান্তিলাভ করিবে ।”

King.—Do not say so, Sir.

This daughter of Mahasena was my beloved pupil and queen. How can it be possible “for me not to remember her even in my future births ?

Nurse.—The queen says—“Vasavadatta is dead. You are to me as well as to Mahasena as Gopalaka and Palaka are [ and so you were ] previously indeed desired as a son-in-law. For this reason you were brought to Ujjayini and on the pretext of teaching her playing on the lute, she was given [ to you ] without making ‘fire’ a witness. You went away [ with her ] on account of you own rashness even before your auspicious marriage ceremony was celebrated. And then the marriage ceremony was celebrated by us by painting your and Vasavadatta’s portraits on the picture-board. The picture-boards are sent to you. We hope you will be at ease by seeing them”,

বাক্যনিতত্ প্রিয়তরং রাজ্যলাভ-প্রাপ্তাদপি ।

অপরাহেত্বপি স্নেহী যদস্মাসু ন বিস্থিতঃ ॥ ১২ ॥

পদ্মাবতী—অখ্যভক্ত, চিত্তগতং গুরুগণং পৈকিগুণ  
অভিলাষেদুং ইচ্ছামি (ক) ।

ধাত্রী—পেকখদু পেকখদু ভট্টদারিমা (খ) । ( চিত্রফলকা  
দর্শয়তি ) ।

(ক) আয়ংপুত্র, চিত্রগতং গুরুজনং হৃদয়া অভিলাষিতুং ইচ্ছামি ।

(খ) পক্ষতু পক্ষতু ভট্টদারিকা ।

Eng. Equiv. অতিস্নিগ্ধ—very affectionately. রাজ্যলাভমত  
—the acquisition of a hundred kingdoms. অপরাহ—guilty.

Prose.—এতৎ বাক্যম্ রাজ্যলাভমতাত্ অপি প্রিয়তরম্ । যত্ অস্মাসু [ তথা ]  
জ্ঞেহঃ ন বিস্থিতঃ ।

রাজা—অহো মাননীয়া রাজ্ঞী অত্যন্ত স্নিগ্ধ (স্নেহযুক্ত) এবং তাঁহার  
অনুরূপ বাক্য বলিয়াছেন ।

একশত রাজানাড অপেক্ষাও এই বাক্য অধিকতর প্রিয় । যেহেতু  
যদিও আমি অপরাধ করিয়াছি, তথাপি তিনি আমার প্রতি স্নেহ  
ভুলিয়া যান নাই ॥ ১২ ॥

King.—Oh ! Her Ladyship has said very affection-  
ately as is worthy of her.

These words are dearer than even the acquisition  
of a hundred kingdoms, as she has not forgotten her  
affection towards me, though I am guilty. 12

পদ্মাবতী—আর্য্যপুত্র, চিত্রে অঙ্কিত গুরুজনকে ( বাসবদত্তাকে )  
দেখিয়া অভিমান করিতে ইচ্ছা করি ।

ধাত্রী—দেখুন, দেখুন রাজপুত্রী । ( চিত্রফলক দেখাইলেন । )

পদ্মাবতী—( হৃদ্বা আত্মগতম্ )—হঁ। অতিসদিশী স্নেহ ইচ্ছা  
অত্যাএ আবন্তিমা। ( প্রকাশম্ )—অতঃপুত, সদিশী স্নেহ  
ইচ্ছা অত্যাএ (ক) ?

রাজা—ন সদৃশী, সৈবেতি মন্যে। ভোঃ! কষ্টম্,

অস্ব্য স্নিগ্ধস্য বর্ণস্য বিপত্তির্দারুণা কথম্।

ইদং চ মুখমাধুর্যং কথং দূষিতমগ্নিনা ॥ ১৩ ॥

(ক) হম্। অতিসদৃশী স্নেহ ইচ্ছা আত্মগতম্। আত্মগত, সদৃশী  
স্নেহ ইচ্ছা আত্মগতম্ ?

Padmavati.—My beloved Lord, I wish to see the  
respected lady painted in the picture and salute her.

Nurse.—Just see. O princess, see. (*She shows the  
portrait*).

Eng. Equiv. অতিসদৃশ—very similar. স্নিগ্ধ—charming.  
বর্ণ—appearance. বিপত্তি—calamity. মুখমাধুর্য—the beauty  
of the face. দূষিত—spoiled.

পদ্মাবতী—( দর্শন করিয়া স্বগত )—হঁ, এ অনেকটা ঠিক আত্মা  
আবন্তিকার মত; ( প্রকাশে )—আত্মপুত্র, এ ঠিক আত্মার  
( বাসবদত্তার ) মত হইয়াছে ?

রাজা—[ তাঁহার ] মত নহে; আমার মনে হইতেছে, তিনিই।  
হায় কষ্ট!

এই স্নিগ্ধ বর্ণের কি করিয়া এরূপ দারুণ বিপত্তি ঘটিল? আর, এই  
মুখের মাধুর্য কি করিয়া অগ্নিকণ্টক দূষিত হইল? ॥ ১৩ ॥

Padmavati.—(*Seeing [the portrait], to herself*),—It  
resembles very much the respected Avantika. (*Aloud*)  
—My beloved, does it indeed resemble Her Ladyship?

King.—Not [only] resemble, I think it is she. Oh,  
Alas!

How could the severe calamity come upon this  
charming complexion? And how could this beauty of  
the face be spoiled by the fire! 13.

পদ্মাবতী—অয়্যতন্তস্য পডিকিদিং পেবিস্বম্ম জাণামি ইমং  
অয়্যাএ সদিসী য় বেত্তি (ক) ।

ধাত্রী—পেবিস্বদু পেবিস্বদু মট্টিদারিষা (খ) ।

পদ্মাবতী—( দৃষ্টা ) অয়্যতন্তস্য পডিকিদীএ সদিসদাএ  
জাণামি ইম্ম অয়্যাএ সদিসি ত্তি (গ) ।

রাজা—দেবি, চিত্রদর্শনাৎ প্রমুতি প্রমুট্টোদ্বিগ্নামি৷ ত্বাং  
পশ্যামি । কিমিদম্ ?

(ক) আয়ংপুত্ৰস্য প্রতিকৃতিং দৃষ্টা জানামি ইয়ম্ আয়্যায়া সড়ম্মী ন বেতি ।

(খ) পশ্যতু পশ্যতু মট্টিদারিকা ।

(গ) আয়ংপুত্ৰস্য প্রতিকৃত্যাঃ সড়ম্মতয়া জানামি ইয়ম্ আয়্যায়া সড়ম্মীতি ।

Eng. Equiv. সড়ম্মতা—resemblance. প্রমুট্টোদ্বিগ্ন—delighted  
and agitated.

পদ্মাবতী—আৰ্য্যপুত্ৰের প্রকৃতি দেখিয়া বুঝিব, ইহা আৰ্য্যার মত  
হইয়াছে কিনা ।

ধাত্রী—দেখুন, রাজপুত্রি দেখুন ।

পদ্মাবতী—( দর্শন করিয়া )—প্রতিকৃতির সহিত আৰ্য্যপুত্ৰের সাদৃশ্য  
থাকায় বুঝিতে পারিতেছি ইহা আৰ্য্যার মতই হইয়াছে ।

রাজা—দেবি, চিত্রদর্শন অবধি তোমাকে যেন ক্রুষ্ট এবং উদ্বিগ্নের  
মত দেখিতেছি,—একি ?

Padmavati—By seeing the portrait of my beloved  
Lord, I shall determine whether this is a faithful  
portrait of Her Ladyship or not.

Nurse—Just see, O princess, see.

Padmavati—( Looking [ at the Portrait ] )—On  
account of the faithfulness of the portrait of my beloved  
Lord, I think that this [ too ] is a faithful portrait of  
Her Ladyship.

পদ্মাবতী—অয়্যুতন্ত, ইমাং পণ্ডিকদোং সদিসী ইহ এব  
পণ্ডিবসদি (ক)।

রাজা—কিঁ বাসবদত্তায়াঃ ?

পদ্মাবতী—আম (খ)।

রাজা—তেন হি শীঘ্রমানীয়তাম্।

পদ্মাবতী—অয়্যুতন্ত, মম কণ্ঠাভাবে কেণাবি বহুহুণেণ  
মম ভগ্নিঅন্তি য়াসো ণিক্বিত্তো। পোসিদমন্তুআ  
পরপুরুষদংসণং পরিহরদি। যা অয়ং মং সহ আঅদং পেক্বিঅ  
জাণাদু অয়্যুতন্তো (গ)। \*

\*For তা অয়্য মং সহ &c. Kale reads—তা অয়্যা পেক্ব দু সদিসী ন  
বন্তি। [ আর্থ্য here meaning the ধাত্রী ]।

(ক) আর্থ্যপুত্র, অস্ত্যা প্রতিজ্ঞাত্যা সতৃণী ইহ এব প্রতিবসতি।

(খ) আম।

(গ) আর্থ্যপুত্র, মম কণ্ঠাভাবে কেণাপি ব্রাহ্মণেন মম ভগ্নিকিত্তি অ্যাসো  
নিচিন্তঃ। প্রোষিতমর্জ্জুকা পরপুরুষদর্শনং পরিহরতি। তদ আর্থ্যো ময়া সহ আগতা  
হুহা জানাতু আর্থ্যপুত্রঃ।

King—My beloved queen, I see you as if delighted  
and agitated since you saw the portrait. What is this ?

পদ্মাবতী—আর্ধ্যপুত্র, এই প্রতিকৃতির সদৃশী একটা নারী এখানেই  
বাস করেন।

রাজা—বাসবদত্তার ?

পদ্মাবতী—হাঁ।

রাজা—তাহা হইলে শীঘ্র লইয়া আইস।

পদ্মাবতী—আর্ধ্যপুত্র, আমার কুমারী অবস্থার একজন ব্রাহ্মণ  
'আমার ভগিনী' এই বলিয়া শ্রাসরূপে রাখিয়া গিয়াছিলেন। তাঁহার  
স্বামী বিদেশবাসী, এজ্ঞাত তিনি পরপুরুষ দর্শন করেন না। অতএব  
আমার সহিত আগত সেই যাত্রা মহিলাকে দেখিয়া আপনি অবগত,  
হউন।

राजा—

यदिविप्रस्य भगिनी व्यक्तमन्या भविष्यति ।

परस्परगता लोके दृश्यते रूपसुख्यता ॥ १४ ॥

*Padmavati.*—My beloved Lord, a lady resembling this portrait lives in this very place.

*King.*—Of Vasavadatta's ?

*Padmavati.*—Yes.

*King.*—Then fetch her here quickly.

*Padmavati.*—My beloved lord, while I was unmarried, a Brahmana placed her in my charge as a deposit saying, "she is my sister". As her husband lives abroad, she avoids the sight of un-related males. So, by seeing that lady who has come with me, my beloved lord should know her.

*Eng. Equiv.* कन्याभाष—the state of an unmarried girl. प्रोषितभर्तृका—a lady whose husband lives abroad. व्यक्तम्—it is clear. परस्परगत—existing in two separate persons. रूपसुख्यता—similarity of appearance.

*Prose.*—यदि विप्रस्य भगिनी, [ सा ] अन्या भविष्यति ( इति ) व्यक्तम् । परस्परगता रूपसुख्यता लोके दृश्यते ।

राजा—तिनि यदि ब्राह्मणेर भगिनी हयैन, ताहा हईले स्पष्टई बुझा बाईतेछे, तिनि अन्त केह हईबैन । जगते परस्परगत -रूपसाधुञ्ज देखा गिरा थाके ॥ १४ ॥

*King.*—If she is the sister of a Brahmana, then it is clear that she is a different person. Similarity of appearance existing between two [ separate persons ] is often seen in this world. 14.

প্রতীহারী—জিৎ মদ্য । এসো উজ্জয়িনীম্ভো বম্ভয়্যো, মন্ডিনীম্ভ  
হুত্থে মম মন্ডিনীম্ভ স্তি য়াসী য়িকিস্বস্তো, তং পন্ডিনীম্ভদুং  
পন্ডিনীম্ভারং উবহুদিত্তো (ক) ।

রাজা—পদ্মাবতী, কিং নু স ব্রাহ্মণঃ ?

পদ্মাবতী—হৌদব্বং (খ) ।

রাজা—শ্রীম্ভং প্রবেশয়তাম্ অম্ভ্যন্তর-সমুদাচারিণ স  
ব্রাহ্মণঃ ।

প্রতীহারী—জং মদ্য আণবেদিত্তো (গ) । ( নিউক্কাম্ভাস্তা ) ।

(ক) জয়তু মর্তা । এষ উজ্জয়িনীম্ভো ব্রাহ্মণঃ, মন্ডিনীম্ভ হুত্থে মম মণিকিকিত্তি  
ম্ভাসী নিষিম্ভঃ, তং প্রতিযহীতুম্ প্রতীহারম্ উপস্থিতঃ ।

(খ) মণিকিকিত্তি ।

(গ) যদ মর্তা আণাণয়তি ।

( প্রবেশ করিয়া )

প্রতীহারী—প্রভুর জয় হউক । সম্প্রতি উজ্জয়িনীর একজন ব্রাহ্মণ  
বলিতেছেন—“আমার ভগিনী রাজার কাছে শ্রাসরূপে রক্ষিত  
আছেন ।” তিনি তাঁহাকে ফিরাইয়া লইতে স্বারদেশে উপস্থিত ।

রাজা—পদ্মাবতি, এ কি সেই ব্রাহ্মণ ?

পদ্মাবতী—হইতে পারেন ।

রাজা—অন্তঃপুরোচিত শিষ্টতা-সহকারে সেই ব্রাহ্মণকে শীঘ্র লইয়া  
আইস ।

প্রতীহারী—প্রভু যে আদেশ করেন । ( নিউক্কাম্ভাস্তা )

( Entering )

Door-keeper.—Victory to the Lord. Here a Brahmana from Ujjayini says,—“My sister has been placed as a ward under the care of the queen.” Here he has come to the gate to take her back.



রাজা—পদ্মাবতি, ত্বমপি তামানয় ।

পদ্মাবতী—জং অয়তসৌ আণবেদি (ক) । ( নিষ্ক্রান্তা )

( ততঃ প্রবিশতি যৌগন্ধরায়ণঃ প্রতিহারী চ । )

যৌগন্ধরায়ণঃ ( আত্মগতম্ )—ভোঃ !

প্রচ্ছাদ্য রাজমন্দিরীং নৃপতেহিতার্থে

কামং ময়া কৃতমিদং হিতমিত্যবেক্ষ্য ।

সিদ্ধেঽপি নাম মম কর্মণি পার্থিবোঽসৌ

কিং বক্ষ্যতীতি হৃদয়ং পরিগৃহীতং মে ॥ ১৭ ॥

(ক) যদু আয়ংপুত্র আশ্রাপয়তি ।

**Prose.**—নৃপতে: হিতার্থে রাজমন্দিরীং প্রচ্ছাদ্য ময়া কামম্ ইদং হিত কৃতম্ ইতি অবৈক্ষ্য, মম কর্মণি নাম সিদ্ধেঽপি, অসৌ পার্থিব: কিং বক্ষ্যতি ইতি মে হৃদয়ং পরিগৃহীতম্ ।

**King—Padmavati, may he be that (i. e. the same )  
Brahmana ?**

**Padmavati—May be [ so ].**

**King—Bring the Brahmana in quickly with the formalities proper for the inner apartments.**

**Door-keeper.—As your Lordship commands. ( Exit ).**

**King.—Padmavati, you too fetch her.**

**Padmavati.—As my Lord commands. ( Exit ).**

রাজা—পদ্মাবতি, তুমিও তাঁহাকে আনয়ন কর ।

পদ্মাবতী—আর্য্যপুত্র যে আদেশ করেন । ( নিষ্ক্রান্ত । )

( তদনন্তর যৌগন্ধরায়ণ এবং প্রতীহারীর প্রবেশ । )

যৌগ—( অগত )—অহো ! নৃপতির মন্ডলের ভিত্ত রাজমন্দিরীকে লুক্কায়িত রাখিয়া আমি যথার্থ এই উপকার করিয়াছি—ইহা দেখিয়া

প্রতীহারী—এসী মহা । উপসংপদু অর্থ্যো (ক) ।  
 যৌগন্ধরায়ণঃ—( উপসংপদু )—জয়তু ভবান্ জয়তু ।  
 রাজা—শ্রুতপূর্ব্ব ইব স্বরঃ । ভো ব্রাহ্মণ, কিং ভবতঃ স্নস  
 পদ্মাবত্যা হস্তি ন্যাস ইতি নিশ্চিন্তা ।  
 যৌগন্ধরায়ণঃ—অথকিম্ ।  
 রাজা—তেন হি ত্বর্থ্যতা ত্বর্থ্যতামস্য ভগিনিকা ।

(ক) এষ ভর্তা । উপসংপদু আর্থ্যঃ ।

Eng. Equiv. ত্বর্থ্যতাম্—let be hastened.

যদিও আমার কার্য সিদ্ধিলাভ করিয়াছে,—তথাপি এই রাজা কি  
 বলিবেন, ইহা ভাবিয়া আমার হৃদয় শঙ্কিত হইতেছে ॥ ১৫ ॥

( Then enter Yaugandharāyana and the door-keeper. )  
 Yaug. ( To himself )—Oh !

By concealing the queen in the interest of the king,  
 I have really done him good. Though my object has been  
 fulfilled, yet my heart misgives me as to what the king  
 will say on seeing this. 15.

প্রতীহারী—ইনি রাজা । আপনি ইহার সমীপস্থ হউন ।  
 যৌগ—( সমীপস্থ হইয়া )—আপনার জয় হউক ।  
 রাজা—এ স্বর যেন পূর্বে শুনিয়াছি । হে ব্রাহ্মণ, আপনার ভগিনী  
 কি পদ্মাবতীর হস্তে স্নান-রূপে রক্ষিত হইয়াছিলেন ?  
 যৌগ—হঁ ।

রাজা—তাহা হইলে, শীঘ্র করিয়া ইহার ভগিনীকে লইয়া আইস ।

Door-keeper.—Here is the Lord. Approach him, Sir.

Yaug. ( Approaching. )—Victory to your Highness.

King.—The voice seems to have been heard before.  
 O Brāhmana, is it that your sister was placed as a ward  
 in the hands of Padmavati ?

প্রতীহারী—জং ভদ্রা আশাষেদি (ক) । ( নিষ্ক্রান্তা ) ।

পদ্মাবতী—এতু এতু অয়্যা । পিণ্ণং দে শিবেদেমি (খ) ।

আবন্তিকা—কিং কিম্ ।

পদ্মাবতী—ভাদা দে আশদৌ (গ) ।

আবন্তিকা—দিষ্ট্বা ইদানীং বি সুমরদি (ঘ) ।

পদ্মাবতী—( উপস্থিত্য ) জেতু অয়্যভস্সৌ । এসৌ ণ্ণাসৌ (ঙ) ।

(ক) যদ মর্তা আশাপয়তি ।

(খ) এতু এতু অর্য্যা । পিণ্ণং তে শিবেদয়ামি ।

(গ) ভাদা তে আশতঃ ।

(ঘ) দিষ্ট্বা ইদানীম্ অপি অরতি ।

(ঙ) জয়তু অর্য্যপুত্রঃ এষ ন্যাসঃ ।

Yang.—Yes, Sir.

King.—Then be quick to fetch his sister [ here ].

প্রতীহারী—প্রভু যে আদেশ করেন । ( নিষ্ক্রান্ত ) ।

( তখনস্তর পদ্মাবতী, আবন্তিকা এবং প্রতীহারীর প্রবেশ । )

পদ্মাবতী—আর্য্যা, আশ্বন আশ্বন । আপনাকে প্রিয় সংবাদ  
নিবেদন করিব ।

আবন্তিকা—কি, কি !

পদ্মাবতী—আপনার ভ্রাতা আসিয়াছেন ।

আবন্তিকা—সৌভাগ্যের বিষয় যে এখনও তিনি স্মরণ রাখিয়াছেন ।

পদ্মাবতী ( সযোপস্থ হইয়া )—আর্য্যপুত্রের জয় হউক । এই সেই  
ভ্রাতৃ বস্ত্র ।

Door-keeper.—As the Lord commands. ( Exit ).

( Then enter Padmavati, Avantika and the door-keeper )

Padmavati.—Please come, madam come. I shall  
relate a good news to you.

রাজা—নির্যাতন পশ্চাৎ \*সাক্ষিমগ্ন্যাসী নির্যাতনিত্যঃ ।

ব্রহ্মভবান্ রৈম্যঃ অত্রভবতী চাধিকরণং ভবিষ্যতঃ ।

পশ্চাৎ—অয়্য, যৌগদাং দাণিঁ অয়্যা (ক) ।

\* অথবা—Inserted here by Kale.

(ক) আর্য, নীযতাম্ ব্রহ্মণীম্ আর্য ।

*Avantika.*—What ? What is it ?

*Padmavati.*—Your brother has come.

*Avantika.*—Fortunately he remembers me even now.

*Padmavati ( Approaching. )*—Victory to my beloved Lord. Here is the deposit.

*Eng. Equiv.* নির্যাতন—return ; give back. সাক্ষিমগ্ন্য—having witnesses. অধিকরণ—witness. বিনিত—learned. দৈমিক—a teacher ; a dictator.

রাজা—ফিরাইয়া দাও, পদ্মাবতী । অতঃপূর্বে সাক্ষিমগ্ন্য ফিরাইয়া দিতে হয় । এখানে পূজনীয় রৈম্য এবং পূজনীয়া [ধাত্রী] সাক্ষী হইবেন ।

পদ্মাবতী—আর্য, এখন আর্য্যকে গ্রহণ করুন ।

*King.*—Return it, *Padmavati.* A deposit should be returned in the presence of witnesses. Here the revered *Raibhya* and this honoured lady well be the witnesses.

*Padmavati.*—Sir, let this honoured lady be taken [ by you ].

ধাত্রী—(আবন্তিকা নির্বর্থ্য)—অম্মো ভট্টিদারিষা  
বাসবদত্তা (ক) !

রাজা—কথং মহাসেনপুত্রী ! দেবি, প্রবিশ ত্বমভ্যন্যরং  
পদ্মাবত্যা সহ ।

যৌগন্ধরায়ণঃ—ন খলু ন খলু প্রবেষ্টব্যম্ । মম ভগিনী  
স্বলবেষা ।

রাজা—কিং ভবানাহ ? মহাসেনপুত্রী স্বলবেষা ।

যৌগন্ধরায়ণঃ—ভো রাজন্ !

(ক) অম্মো ! ভট্টিদারিকা বাসবদত্তা !

ধাত্রী—(আবন্তিকাকে নিরক্ষণ করিয়া)—আহো ! এ যে রাজকন্যা  
বাসবদত্তা !

রাজা—কি ! মহাসেনের কন্যা ! রাজি, তুমি পদ্মাবতীর সহিত  
অন্তঃপুরে প্রবেশ কর ।

যৌগ—না, না । যাইবে না । এ যে আমার ভগিনী ।

রাজা—আপনি বলেন কি ! ইনি ত' মহাসেনের কন্যা ।

যৌগ—হে রাজন্ !

Nurse (*Closely looking at Avantika*)—What ! This  
is Princess Vasavadatta.

King.—What the daughter of Mahasena ! O Queen,  
go back into the harem with Padmavati.

Yang.—No, no. She must not go back. She is  
indeed my sister.

King.—What do you say ! She is indeed the  
daughter of Mahasena.

Yang,—O King—

ভারতানাং কুলে জাতো বিনীতো জ্ঞানবান্ যুচি: ।

তত্রাহসি বলাদতুঁ রাজধর্মস্য দেশিক: ॥ ১৬ ॥

রাজা—ভবতু, পশ্যামস্তাবদ্ব রূপসাদৃশ্যম্ । সন্ধিপ্যতাং  
যবনিকা ।

যৌগন্ধরায়ণ:—জয়তু স্বামী ।

বাসবদত্তা—জিৎ অয্যতন্তো (ক) ।

রাজা—অয়ে ! অসৌ যৌগন্ধরায়ণ:, ইয়ং মহাসেনপুত্রী ।

(ক) জয়তু আর্যপুত্র: ।

**Prose.**—( তম্ ) ভারতানাং কুলে জাত:, বিনীত:, জ্ঞানবান্ যুচি: । তত্,  
রাজধর্মস্য দেশিক: ( সন্ তং ) বলাত্ব দ্বতুঁ ন বহসি ।

ভরতবংশীয়দিগের কুলে আপনার জন্ম, আপনি বিনীত ( অর্থাৎ  
শিক্ষিত ), জ্ঞানবান্ এবং পবিত্র । অতএব, রাজধর্মের নির্দেশক হইয়া  
[ ইহাকে ] বলপূর্বক হরণ করা আপনার উচিত নহে ॥ ১৬ ॥

রাজা—আচ্ছা, আমি তবে রূপসাদৃশ্য দর্শন করিব। যবনিকা  
( ঘোমটা ) সরাইয়া লও ।

যোগ—প্রভুর জয় হউক ।

বাসবদত্তা—আর্যপুত্রের জয় হউক ।

রাজা—আরে ! ইনি যৌগন্ধরায়ণ, [ আর ] ইনি মহাসেনের কন্যা ।

You are born in the family of the Bharatas. You are learned, wise and pure. So, a dictator of royal duties as you are, it does not behove you to possess [ her ] by force. 16.

King.—Well, I shall then see the similarity of appearance. Let the veil be removed.

Yaug.—Victory to my Lord.

Vasava.—Victory to my beloved husband.

King.—Oh ! he is Yaugandharayana, and she is the daughter of Mahasena.

কিং নু সত্যমিদং স্বপ্নঃ সা ভূয়ো দৃশ্যতে ময়া ।

অনয়াপ্যেবমীদৃশং দৃষ্টয়া বস্তুতস্তদা ॥ ১৩ ॥

যোগন্ধরাযণঃ—স্বামিন্, দেব্যপনয়েন স্তূতাপরাধঃ  
স্বলব্ধম্ । তৎ সন্তুমহঁতি স্বামী ( ইতি পাদয়োঃ পনতি ) ।

রাজা—( উত্থাপ্য )—যোগন্ধরাযণো ভবান্ ননু ।

মিত্বিন্মাদৈশ্চ যুদ্ধৈশ্চ শাস্ত্রদৃষ্টৈশ্চ মন্বিতৈঃ ।

ভবদ্যত্নৈঃ খলু বয়ং মজ্জমানাঃ সমুদ্ধৃতাঃ ॥ ১৮ ॥

Eng. Equiv. যবনিকা—veil. বস্তুত—deceived. অপনয়—  
concealment. মিত্বিন্মাদ—feigned insanity. শাস্ত্রদৃষ্ট—  
supported by the Shastras i. e. books on politics. মন্বিত—secret counsel. মজ্জমান—drowning. সমুদ্ধৃত—saved.

Prose.—সা ময়া ভূয়ঃ দৃশ্যতে—কিং নু ইদং সত্যং, ( বা ) স্বপ্নঃ ! অনয়া  
এবম্ দৃষ্টয়া অপি তদা অহম্ বস্তুতঃ ॥ ১৩ ॥

মিত্বিন্মাদৈশ্চ যুদ্ধৈশ্চ শাস্ত্রদৃষ্টৈঃ মন্বিতৈঃ চ ভবদ্যত্নৈঃ খলু মজ্জমানাঃ বয়ং  
সমুদ্ধৃতাঃ ॥ ১৮ ॥

আমি আবার তাঁহাকে দেখিতেছি, ইহা কি সত্য না স্বপ্ন ? ঠিক  
এই ভাবেই তখন মৎকর্তৃক দৃষ্ট হইয়া ইনিই আমাকে বস্তুত  
করিয়াছিলেন ॥ ১৩ ॥

যোগ—প্রভো, দেবীকে অপসারিত করিয়া আমি অপরাধ করিয়াছি  
প্রভু তাহা ক্ষমা করিবেন । ( এই বলিয়া চরণে পতিত হইলেন ) ।

রাজা—( উত্তীর্ণ হইয়া )—আপনি ত' বাস্তবিক যোগদ্ধরাযণ ।  
উন্নতের ভান, বুদ্ধ এবং শাস্ত্রবিত্তিত যজ্ঞণা সমূহের দ্বারা আপনার যজ্ঞ  
হেতু আমরা ভূবিয়া বাইতে বাইতে রক্ষা পাইয়াছি ॥ ১৮ ॥

Is it a reality or a dream that she is again being seen  
by me ? I was then deceived by her, even though she  
had been seen in this very way. 17.

Yang.—My Lord, I am indeed guilty of keeping

যৌগন্ধরায়ণ—স্বামিভাগ্যানাম্ অনুমন্তারো বয়ম্ ।

পদ্মাবতী—অম্মহে ! অথ্যা হু ইম' ! অর্যে, সখীজন-  
সমুদাচারেণ অজাণন্তীএ অদিক্‌ন্দো সমুদাচারো । তা সীষেণ  
পসাৎ‌মি (ক) ।

বাসবদত্তা—(পদ্মাবতীমুখ্যাপ্য)—উট্টে হি উট্টে হি অবিহবে !  
উট্টে হি অতিসম্ম নাম সরোর অবরদ্ধহ (খ) ।

(ক) অহী আর্য়া খলু ইয়ম্ । আর্য়ে, মুখীজন-সমুদাচারেণ অজানন্ত্য  
অতিক্রান্ত: সমুদাচার:, তৎ শীর্ষেণ প্রসাদয়ামি ।

(খ) উচিষ্ট উচিষ্ট অবিধবে । উচিষ্ট । অধিসং নাম শরীরম্ অপরাধ্যতি ।

the queen concealed. My lord will forgive me for this.

( With these words, he falls at his feet )

King.— ( Raising him up ).—You are indeed Yaugan-  
dharayana.

While being drowned, we have really been saved by  
your efforts with your feigned insanity, with secret plans  
supported by the Shastras. 18.

Eng. Equiv.—অধিসং—the suppliant's own.

যৌগ—আমরা প্রভুর ভাগ্যই অনুসরণকারী ।

পদ্মাবতী—ওহে, ইনি নিশ্চয়ই আর্ধ্য ( বাসবদত্তা ) । আর্থে,  
আমি না জানিয়া সখীর ত্রায় আচরণ করিয়া ত্রাধ্য-আচরণের ব্যতিক্রম  
করিয়াছি, এজন্ত যত্ন নত করিয়া অনুন্নয় করিতেছি ( অর্থাৎ মার্জনা  
চাহিতেছি ) ।

বাসব—(পদ্মাবতীকে উত্তোলন করিয়া)—উঠ, উঠ । তুমি চিরসধবা  
হও, উঠ । প্রার্থীর নিজ দেহই, (অর্থাৎ প্রার্থী নিজেই) অপরাধী ।

Yaug.—We are the followers of the lot of our Lord.

Padmavati.—Oh ! it is indeed Her Ladyship. Madam,  
proper treatment has been transgressed by me, as I  
behaved [ towards ] you unknowingly as a friend. So, I  
beseech you by [ bending down ] my head.



পদ্মাবতী—অনুগৃহীতম্হি (ক) ।

রাজা—বয়স্য যৌগন্ধরায়ণ, দেব্যপনয়ে কা ক্ততা তে বুদ্ধিঃ ?

যৌগন্ধরায়ণঃ—কৌশাম্বীমাত্ৰং পরিপালয়ামীতি ।

রাজা—অথ পদ্মাবত্যা হস্তুে কিং ন্যাসকারণম্ ?

যৌগন্ধরায়ণঃ—পুণ্ড্রকভদ্রাদিভিরাদেশিকৈরাদিষ্টা স্বামিনো  
দেবী ভবিষ্যতীতি ।

(ক) অনুগৃহীতা অস্মি ।

Eng. Equiv. বুদ্ধি—motive. হস্ত—a rogue.

Vasava. ( *Raising Padmavati up* )—Rise up, rise up, O blessed lady ( fortunate to enjoy the life-long company of the husband ), rise up. The suppliant's own body is to blame.

পদ্মাবতী—অনুগৃহীতা হইলাম ।

রাজা—বয়স্য যৌগন্ধরায়ণ, দেবীকে গোপন রাখা বিষয়ে তোমার  
কি উদ্দেশ্য ছিল ?

যৌগ—কৌশাম্বী রক্ষা করিতে পারিব কেবল ইহাই ( উদ্দেশ্য ) ।

রাজা—আর, পদ্মাবতীর হস্তে স্তাস-রূপে রাখিবার কি কারণ ?

যৌগ—পুন্সকভদ্র প্রভৃতি জ্যোতিষিকেরা বলিয়াছিলেন যে ইনি  
( পদ্মাবতী ) প্রভুর রাজ্যে হইবেন, এই ( কারণ ) ।

Padmavati—I am beholden [ to you. ]

King.—Yaugandharayana, my friend, what was your motive in concealing the queen ?

Yaug,—[ my motive was ] solely that I should protect Kausambi.

King.—And what was the cause of placing her as a ward in the hands of Padmavati ?

রাজা—ইদমপি ক্মণ্যবতা জ্ঞাতম্ ?

যৌগন্ধরায়ণঃ—স্বামিন্, সর্বৈব জ্ঞাতম্ ।

রাজা—অহো ! যতঃ খলু ক্মণ্যবান্ ।

যৌগন্ধরায়ণঃ—স্বামিন্, দেব্যাঃ কুশলনিবেদনার্থমদ্যেব  
প্রতিনিবর্ততাং অত্রভবান্ রৈব্যঃ অত্রভবন্তী চ ।

রাজা—ন, ন । সর্ব এব বয়ং যাस्याমো দেব্যা পদ্মাবত্যা  
সহ ।

যৌগন্ধরায়ণঃ—যদাজ্ঞাপয়তি স্বামী ।

Yang.—Because the sooth-sayers Pushpaka-bhadra  
and others predicted that she would be the queen of Your  
Majesty.

রাজা—ইহাও ক্মণ্যবান্ জানিতেন কি ?

• যৌগ—প্রভো সকলেই জানিত ।

রাজা—অহো ক্মণ্যবান্ কি শঠ ।

যৌগন্ধরায়ণ—প্রভো, দেবীর কুশল নিবেদন করিবার জন্য অতাই  
পূজনীয় রৈভ্যা এবং পূজনীয়া [ ধাজী ] [ উজ্জয়িনী ] প্রত্যাবর্তন করুন ।

রাজা—না, না । দেবী পদ্মাবতীর সহিত আমরা সকলেই যাইব ।

যৌগ—প্রভুর যে অভিষেক হয় ।

King.—Was it also known to Rumanwan ?

Yang.—My Lord, it was known to all.

King.—Oh ! what a naughty fellow is Rumanwan !

Yang.—My Lord, let the honoured Raibhya and this  
honoured lady return this very day [to Ujjayaini] to relate  
the welfare of the queen.

King.—No, no. We must all go together along with  
queen Padmavati.

Yang.—As your Majesty commands.

( ভরতবাক্যম্ )

ইমাং সাগরপর্যন্তাং হিমবদ্বিন্ধ্য-কুণ্ডলাম্ ।

মহীমেকাতপত্রাঙ্কাং রাজসিংহঃ প্রযাস্তু নঃ ॥১৫॥

( নিশ্চিন্তাঃ সৰ্বে । )

ষষ্ঠোঃ ।

ভূতি স্বপ্ননাটকম্ অবসিতম্ ।

Eng. Equiv. ভরতবাক্য—*a benedictory verse* [ at the end of a drama ]. পর্যন্ত—*boundary*. সাগরপর্যন্তা—*surrounded by the seas*. হিমবদ্বিন্ধ্যকুণ্ডলা—*having the Himalayas and the Vindhya as her ear-rings*. আতপত্র—*umbrella*. একাতপত্রাঙ্কা—*marked by a single royal umbrella, i. e. ruled over by a single sovereign*.

( ভরত-বাক্য )

সাগরসীমাবেষ্টিতা, হিমালয় এবং বিন্ধ্যপর্বতরূপ কুণ্ডলধারিণী, একচ্ছত্রাঙ্কিতা এই পৃথিবীকে আমাদের রাজসিংহ শাসন করুন ॥ ১৫ ॥

( সকলে নিশ্চিন্ত হইলেন । )

ষষ্ঠ অঙ্ক সমাপ্ত ।

স্বপ্ন-নাটক সমাপ্ত ।

( *Benedictory verse at the end of the drama* )

May our mighty king rule over this earth surrounded by the seas, having the Himalayas and the Vindhya as her ear-rings and marked ( i. e. controlled ) by a single royal umbrella. 19.

( *Exeunt omnes.* )

End of Act VI.

End of the Drama of Vision.

## स्वप्नवासवदत्तम्

स्वप्नवासवदत्तम्—*Vasavadatta* in vision. According to the rules of Sanskrit Rhetoric, a drama of the नाटक class is named after the subject matter of a plot. “नाम कार्यं नाटकस्य गभितार्थ-प्रकाशकम्”—साहित्यदर्पण । [ For the definition of ‘नाटक’, see Introduction. ]

स्वप्नलब्धा वासवदत्ता इति स्वप्नवासवदत्ता शाकपार्थिवादिवत् मध्यपदलोपी कर्मधारयः । By लक्षणा ( i. e. secondary sense ), स्वप्नवासवदत्ता means the work ( कृतिः—drama ) relating to स्वप्नवासवदत्ता, i. e. the drama in which is represented *Vasavadatta* who was regained in vision ( by Udayana, king of Vatsa ). If we identify the name with नाटकम् ( neuter ) then the word will be neuter.

When neuter, the form may be had in another way. स्वप्नवासवदत्ताम् अधिकृत्य कृतं नाटकम् इति स्वप्नवासवदत्तम् । स्वप्नवासवदत्ता + अण् by the rule ‘अधिकृत्य कृते यञ्’ । The अण् is then elided by the वार्तिक-rule ‘लुब् आख्यायिकाभ्यो बहुलम्’ । Though स्वप्नवासवदत्तम् is technically, not an आख्यायिका, still the rule is applied here on the strength of the plural number in the word आख्यायिका ( in the rule quoted above ). However that may be, this is a round-about process and has been reasonably rejected by later grammarians, viz. भट्टोजि and others.

### Page 3.

Sans. Expl.—‘नान्दन्ते’ नान्दीपाठं समाप्य, ‘ततः प्रविशति’ रङ्गम् इति शेषः, ‘सूत्रधारः’ कुर्यात्तवाध्यक्षः ।

### Notes

नान्दन्ते—नान्दाः प्रन्तः—इतत् तस्मिन् ।

नान्दन्ते....सूत्रधारः—नान्दी is a benedictory verse or verses intended to ward off evils in the preformance of the drama

[ It is a part of पूर्वखण्ड which extends up to प्रस्तावना ( prologue ) from after which begins the real work—the drama proper.\* The पूर्वखण्ड has very many details, e. g. प्रस्तावना, नान्दी, रङ्गहार, &c., and प्रस्तावना । The author's composition is to begin with रङ्गहार; the previous details ( including नान्दी ) are to be performed by सूत्रधार ( who may be accompanied by गट, &c. † ). So, the नान्दी which may be different on different occasions cannot form a constant part of the work. Thus, ]

नान्दी is the सूत्रधार's मङ्गलाचरण and रङ्गहार is the author's मङ्गलाचरण । नान्दीकं ततः प्रविशति सूत्रधारः means—नान्दीपाठानन्तरमेव सूत्रधारः प्रविश्य इदं वक्तव्यमात्रं ( रङ्गहार ) प्रयोजयति । नान्दी has been defined thus—

आशीर्वाचनसंयुक्ता स्तुतिर्यस्यात् प्रयुज्यते ।

देवहिजयपादीनां तस्मान्नान्दीति संज्ञिता ॥

It should contain some auspicious word such as, शङ्ख, चन्द्र, चक्र, &c., and should consist of 8 or 12 पदs.—

मङ्गल्य-शङ्ख-चन्द्राब्ज-कीक-कैरव-शंसिनी ।

पदैर्युक्ता द्वादशभिरष्टाभिर्वा पदैरुत ॥

The verse उदयनवेन्दु...contains the auspicious words इन्दु, पद्म or पद्मा, &c. and is composed of 8 expressions in all. Hence, it satisfies all the conditions of a नान्दी.

[ The word पद in the definition of नान्दी is explained elastically to mean a word ( expression ) a sentence, or a poetic foot,‡ so that the condition is satisfied in almost all cases. It appears, therefore, that the general practice was that the same verse or verses served the purpose of both नान्दी and रङ्गहार । When there are more than three verses the first two or three verses ( i. e.

\* प्रस्तावना, being a very important item, is often regarded and dealt with as distinct from पूर्वखण्ड ।

† “इदानीं पूर्वखण्डस्य सम्यक् प्रयोगाभावात् एक एव सूत्रधारः सर्वं प्रयोजयतीति व्यवहारः” ।—साहित्यदर्पण ।

‡ लोकापादं पदं केचित् सुविज्ञानमयापरे ।

परिधानान्तरवाक्यैकस्यैव पदमूचरे ॥

8 or 12 feet ) are regarded as गान्दी and the rest as रङ्गधार ( e. g. in the रत्नावली ). When the initial verse does not satisfy the conditions of गान्दी ( e. g. in the विक्रमोर्वशी ), it is to be regarded as the रङ्गधार which the सूत्रधार recites after the गान्दी which latter was evidently an extra matter not forming a part of the drama ].

In the later dramas the stage-direction गान्द्यन्ते सूत्रधारः occurs after the benedictory verse or verses, and it is explained thus—गान्द्यन्ते सूत्रधारः इदं ( रङ्गधारं ) प्रयोजयति । So, irrespective of the position of the stage-direction, the meaning ultimately remains the same.

सूत्रधारः—सूत्र - धृ + ऋष् by the rule 'कर्म्मण्यण्' । सूत्र means 'the thread of the subject-matter of the drama' सूत्रं धारयति इति सूत्रधारः । A सूत्रधार is defined thus—

“गाटकीयकथासूत्रं प्रथमं येन सूच्यते ।

रङ्गभूमिं समाक्रम्य सूत्रधारः स उच्यते” ॥

“गाढ्यस्य यदनुष्ठानं तत्सूत्रं स्यात् सवीजकम् ।

रङ्गदेवतपूजाकृतं सूत्रधार इति स्मृतः ॥”

Some are of opinion that drama developed from puppet play ( पुतुलनाच ) which is conducted by means of thread-pulling. Hence the term सूत्रधार ।

Sans. Expl.—“उदयनवेन्दुसवर्णी उदयकालस्य नूतनेन—नभोदिनेन इत्यर्थः—चन्द्रेण तुल्यवर्णी, गौरवर्णावित्यर्थः ‘आसवदत्तावली’ ‘आसवः’ सुरा ‘दत्ता’ याम्भ्यः ताः आसवदत्ताः, तादृश्याः ‘अवलाः’ नार्थः याम्भ्यां तौ. मद्यदानतर्पितकामिनीजना इत्यर्थः; यथा, आसवेन दत्तम् ‘आ’ समन्तात् ‘वलं’ ययोः तौ आसवदत्तावली, मद्यपात्रेन बलवत्तरीकृतौ इत्यर्थः—‘पद्मावतीर्णपूर्णी’ ‘पद्मायाः’ ‘अवतीर्णेन’ आविर्भावेन, नपुंसके भावे क्तः, ‘पूर्णी’ समग्रहीत्यर्थः. ‘वसन्तकाली’ वसन्तकाल इव रमणीयो ‘बलस्य सुजौ’ बलरामस्य बाह्वौ ‘ला’ दर्शकजनं पाताम् रक्षताम् ॥ १ ॥

#### Notes.

उदयनवेन्दु etc.—नवः इन्दुः—कर्म्मधारयः, उदयस्य नवेन्दुः—इतत्, ( or उदयकालिकः नवेन्दुः—शाकपार्थिवादिबन्धु समासः ) ; समानः वर्णः ययोः तौ सवर्णी—नपुंसकः । [ स is substituted for समान by the rule ‘ज्योति-वर्णपद-

रात्रि-नाभि-नाम-गोत्र-स्थान-वर्ण-वयो-वचन-बन्धु' ] ; उदयनवेन्दुना सवर्णी—  
इतत् ।

आसवदत्तावली—आसृजते यः सः आसवः ; that which is distilled ;  
wine. आ -सु + अप्-कर्त्तृणि । इति आसवः याभ्यः ताः दत्तासवाः or आसवदत्ताः  
—बहुव्रीहिः ; परनिपात ( optional ) is by the rule 'वाङ्मिताद्यदिभु' ।  
आसवदत्ताः अबलाः याभ्यां तौ—बहुव्रीहिः । बलराम was highly fond of  
the wine named कादम्बरी [ cf, the word इलिप्रिया ] and was  
accustomed to quaff it in company with his wife रेवती । Cf.  
“हिन्वा हलानभिमततरसां रेवतीलोचनाङ्गाम्” ( मेघदूत ) । अबला = woman  
= wife. Or, आसवेन दत्तम्—इतत्, आ ( समन्तात् ) बलम्—प्रादिः । आसवदत्तम्  
आबलं ययोः तौ । This second exposition is preferable as it  
tallies better with पाताम् । Adj. to भुजौ ।

पद्मावतीर्ण-पूर्णी—पद्मा is a name of लक्ष्मी, the goddess of beauty  
'लक्ष्मीः पद्मालया पद्मा कमला श्रीहरिप्रिया'—अमरः । अव-तृ + ऋ-भावे =  
अवतीर्णम् ( = अवतरणम् ) । पद्मायाः अवतीर्णम्—इतत्, तेन पूर्णी—इतत् ।

वसन्तकक्षी—कम् + र = कस by the rule 'गमि-कम्पि-आजस-कम-ङि' स-  
दीपो रः' । वसन्ते कक्षी—इतत् । The arms of Balarama were  
beautiful in spring with decorations put on for amorous  
sports.

पाताम्—पा ( to protect ) + लोट् ताम् । लोट् here has been  
used in the sense of आशिस् by the rule 'आशिषि' लिङ् लोटौ' ।

Metre—The metre is आर्या । Def.—“यस्याः पादे प्रथमे द्वादश  
मात्रा-स्तथा तृतीयेऽपि । अष्टादश द्वितीये पञ्चदश चतुर्थके सार्याः ।” See  
Appendix I.

Rhetoric.—The figures of speech are अनुप्रास and उदात्त ।  
They are respectively defined thus ;—

‘अनुप्रासः शब्दसार्यं वैचल्येऽपि स्वरस्य यत्’ ।

‘समद्विमतद्वस्तुवर्कणम् उदात्तम्’ ।

Students should also notice the following peculiarities  
of dramaturgy. A नाट्यी sometimes supplies hints of the  
subject-matter of the drama. ‘नाट्यी काव्यार्थसूचिका’ ( cf. the  
नाट्यी in शकुन्तला and रत्नावली ) । Here this is done in a two-  
fold way. Firstly,—the names of the principal  
characters, viz, उदयन, आसवदत्ता, पद्मावती and वसन्तकक्षी have been

mentioned in a covert way (even at the sacrifice of sense to a certain extent). Secondly—by the word 'बल' is indicated the army of उदयन ; by 'भुञ्जी' the ministers योगेश्वरायच and वसन्त, i. e. the two active agents who worked for the recovery of the lost kingdom of Udayana ; by the adjectives 'उदयनवेन्दु-सवर्णी', their sincere work for the cause of their master ; by 'वासवदत्तावली', their urging 'the Queen [ Vasavadatta ] to undergo troubles and hardships exciting the hope of her husband's undisputed sway over the whole world ; by 'पद्मावतीपूज्यौ', their becoming successful by the marriage of पद्मावती with उदयन ; and 'वसन्तकवी' ( वसन्त कवी ) their becoming happy at the dawn of spring, i. e. when वासवदत्ता is re-united with उदयन । Thus, the नाट्ये contains a covert hint of the whole plot of the play. [ For the def. of नाट्ये, see notes on नाट्यन्ते etc. ]

**Ch. of Voice.**—सवर्णाभ्यां—बलाभ्यां—पूर्वाभ्यां—कक्षाभ्यां भुजाभ्याम् त्वम् पायस्व ।

**Sans. Expl.**—एवम् 'आर्यमित्रान्' पूज्यान् सम्भान् 'विज्ञापयामि' निवेद्यामि... । 'अये' विज्ञापये 'किं नु खलु' प्रश्ने 'मयि विज्ञापनव्यये' निवेदनाच्च कृतोद्यमे एव मयि, शब्दः इव श्रूयते [ मयेति शेषः ] । 'इव' अनिश्चये । 'अह' भोः, 'पश्यामि' [ कृतः शब्द आगच्छति इति शेषः ] ।

### Notes.

आर्यमित्रान्—प्रशस्ता आर्याः आर्यमित्राः, तान्—कार्यधारयः by the rule 'प्रश्नसावाचक' । Such प्रश्नसावाचक words are :—मतङ्गिका, मचर्चिका प्रकाशम्. उहः, तन्नजः, मित्रः, &c. 'मतङ्गिकोद्भिन्नाः स्त्रुः प्रकाश-स्थल-मितयः । उहपायतटाः पाद-पक्षि-मचर्चिकादयः' ॥ आर्यं is defined thus—“कार्तव्यमाचरन् काममकार्तव्यमनाचरन् । तिष्ठति प्रज्ञताचारे स वा आर्य इति श्रुतः” ।

विज्ञापन-व्यये—Adj. to मयि । भावे ७मी । वि-ज्ञा+विप्+ल्युट्—भावे—विज्ञापनम्, तस्मिन् व्ययः—७तम्, तस्मिन् । The intended विज्ञापना was evidently with reference to the representation of the drama.

अह—An interjection implying सम्बोधन । 'स्त्रुः प्याट् पायस्व हे भोः'—इत्यमरः ।



**Ch. of Voice.**—..आर्य निम्नाः विज्ञाप्यन्ते [ मया ] । ...शब्दम्...  
प्रयोजि ।...हृष्यते [ मया ] ।

### Page 4. Notes

**नेपथ्ये**—नेपथ्य originally meant 'dress'. 'वाक्पथवेषी नेपथ्य'  
प्रतिकल्पे प्रसाधनम्—अमरः । Hence, the word is also used in a  
secondary sense to mean the tiring room ( the place where  
the actors attire themselves and which is always behind  
the scenes ). 'नेपथ्य' रङ्गभूमौ स्यात्—विश्वः ।

**अथा**=**आर्याः** । In शीरसेनी Prakrit अथा is more common  
form for आर्य, but अथ्य also is allowed by some.

**Rhetoric**—The announcement उत्सरत etc. indicates that  
some persons are being required to be kept out of the way  
and make way for another and thereby suggests the fact  
of the drama, that Queen Vasavadatta will be required to  
keep herself aloof and pave the way for Padmavati's  
entrance into the royal family of the Vatsas. Thus, this  
line forms the बीज ( seed ) of the plot. The बीज is defined  
thus :—

“अल्पमात्रं समुद्दिष्टं बहुधा यद् विसर्पति ।

फलस्य प्रथमो हेतु बीजं तदभिधीयते” ॥—साहित्यदर्पण ।

### Sloka 2.

**Sans. Expl.**—भृत्यैरिति । 'मगधराजस्य' दर्शकस्य इत्यर्थः, 'कन्यानुगामिभिः'  
पद्मावतीसङ्घचरैः 'विश्वैः' अगुरुक्तैः प्रभुभक्तैः अत एव प्राणव्ययेनापि प्रभुदुहित-  
रक्षणापरायणैः 'भृत्यैः' सेवकैः 'तपोवनगतः जनः' तपोवने उपस्थिताः सर्वे लोकाः,  
'हृष्टम्' दुर्विनीतं यथा स्यात्तथा 'उत्साध्यन्ति' निरस्यन्ति—राजकुमार्या विश्वस्यसञ्चरण-  
योग्यतापादनाय इत्यर्थः । मगधराजस्य दर्शकस्य भगिनी राजपुत्री पद्मावती मातृ-  
सन्दर्शनात् परं तपोवनं प्रति गच्छति । तदनुयायिकाः भृत्याः जनविमर्ह-प रिहृष्ट-  
कामाः तस्याः अयतः स्थितान् जनान् पथः निष्काशयितुम् अतिदुर्विनीतभावेन  
उत्सरन्तित्यादि उद्बीजयन्ति इति सरस्वार्थः ॥ २ ॥

### Notes.

**मगधराजस्य**—मगधानां राजा—इतत्, तस्य । The affix टच् is added  
by the rule 'राजाङ्गःसङ्ख्यटच्' । सम्बन्धे ङी, having सम्बन्ध with  
कन्धे । मगध is south Behar. Its old capital was राजगृह—  
see Intro.

कन्यानुगामिभिः—Adj. to भृत्यैः । कन्याम् अनुगच्छन्ति ये ते कन्यानुगामिनः ।  
कन्या—अनु—गन् + णिनि—कर्त्तरि, तैः । Here कन्या does not mean the daughter of King Darsaka but the Princess Padmavati, the sister of Darsaka. [ See *infra*, the speech of काञ्चुकीय near Sl. 6 ].

खिन्वैः—खिह + क्त—कर्त्तरि । They were devoted servants ; hence their solicitude for the comfort of the princess.

तपोवनगतः—तपसः वनम्—इतत्, तत् गत.—२तत् ; The epithet indicates that these people ought not to have been driven away in that fashion.

घृष्टम्—क्रिया-विशेषणे रथा । घृष्टं यथा स्यात् तथा ; in an offensive manner. Not only were the people in the hermitage asked to move aside, but the manner in which they were asked to do so was most offensive.

उत्सार्यते—उत्—उ + णिच् + कर्मवाच्ये, लट्, ते ।

निष्क्रान्तः—The Nom. is सूत्रधारः । निस्—क्रम + क्त—कर्त्तरि ।

Metre.—The meter is अनुष्टुप् ।

Def.—‘श्रीके षष्ठं गुरु श्रेयं सर्व्वत्र लघु पञ्चमम् ।

द्विचतुःपादयोर्द्वैस्त्रिं सप्तमं दीर्घमन्ययोः ॥’

Ch. of Voice.—...खिन्वाः कन्यानुगामिनः भृत्याः सर्व्वं तपोवनगतं जनम्  
...उत्सारयन्ति ।

स्थापना—स्था + णिच् + युच् भावे । The term स्थापना is used by Bhāsa in all his plays, while the term प्रस्तावना has been used by later dramatists to indicate the Prologue. प्रस्तावना is the term which explicitly occurs in all works on dramaturgy, e. g. the नाट्यशास्त्र by Bharata, दशरूपक, etc. But the term स्थापना also can be very easily and clearly traced in all these works. The नट who introduces the drama is called स्थापक । After finishing the पूर्व्वरङ्ग, the manager should leave the stage, and the स्थापक should enter and introduce the subject-matter of the plot.

“प्रयुज्य विविनेषं तु पूर्व्वरङ्गं प्रयोजतः ।

स्थापकः प्रविशेत्तत्र सूत्रधार-युक्ताकृतिः ॥

प्रसाद्य रङ्गं विधिवत् कवेर्नाम च कीर्तयेत् ।

प्रस्तावनां ततः कुर्यात् काव्यस्या- ( स्या ? )-पनाश्रयम् ।—भरत ।

“पूर्वरङ्गं विधायैव सूत्रधारो निवर्तते ।

प्रविश्य स्थापकस्तद्वत् काव्यमास्थापयेत्ततः ॥”—साहित्यदर्पण ।

Thus, the prologue may also be called स्थापना ।

Though the स्थापना of Bhaasa corresponds to प्रस्तावना of later dramas, yet the requirements of प्रस्तावना are not fully available in it ( See Intro. ). This may possibly point to the fact that Bhaasa flourished in an age before the detailed rules for प्रस्तावना became strictly enforceable. The स्थापना or प्रस्तावना or आमुख as ordinarily met with, has been defined thus :—

नटो विदूषको वापि पारिपात्रिक एव वा ।

सूत्रधारिण सहिताः संलापं यत्र कुर्वते ॥

चित्रैर्ध्वाकैः स्वकार्यैर्ल्यैः प्रस्तुताच्चेपिभिर्भिद्यः ।

आमुखं तच्च विज्ञेयं नास्तीति प्रस्तावनापि सा ॥—साहित्यदर्पण ।

In the present case the सूत्रधार is the only person who appears on the stage and introduces the *dramatis personæ*—the servants (of the king of Magadha)—with the stanza—  
‘धृत्यैर्मगधराजस्य etc. [ स्थापकः ] “सूचयेद् वस्तु बीजं वा मुखं पादमथापि वा”—साहित्यदर्पण । This प्रस्तावना belongs to the class of प्रयोगातिशय which has been defined thus—

“यदि प्रयोग एकस्मिन् प्रयोगोऽन्वः प्रसाध्यते ।

तेन पादप्रवेशश्चेत् प्रयोगातिशयस्तदा” ॥—साहित्यदर्पण ।

### Page 5. Notes.

परिव्राजकवेषः—परि—व्रज + खलु—कर्तरि इति परिव्राजकः ; a wandering hermit. परिव्राजकस्य वेषः इव वेषः यस्य सः—बहुव्रीहिः ।

योगन्धरायणः—युगन्धरस्य अपत्यं पुमान् इति युगन्धर+फक् by the rule ‘नङादिभ्यः फक्’ ; ( cf. नाडायन, &c. ). [ फ=चायन ] Yaug. was the ‘Prime Minister of Udayana.’ [ See Intro. ]

“कुली युगन्धरस्यासीच्छ्रीमान् योगन्धरायणः ।

वसन्तान् सुप्रतीपस्य विजस्य च वसन्तकः ॥—उद्दत्तकथामञ्जरी ।

आवन्तिकाविषधारिणी—अवन्ती भवा, अवन्त्याः आगता इति वा, आवन्ती ; अवन्ती + अण् ( + ऊँप् ) । अज्ञाता आवन्ती इति आवन्तिका ; आवन्ती + कन् by the rule 'अज्ञाते' । तस्या वेषः—इतत्, तं धारयतीति आवन्तिकावेष्ट - घृ + णिनि —कर्त्तरि । 'वेष्ट' is also spelt with श्

वासवदत्ता—[ See Intro. ] She is the first wife of king Udayana. She was the daughter of Pradyota ( also called Mahasena ), king of Avanti. She was the result of a boon received by Pradyota from Indra ( वासव ). Hence she was called वासवदत्ता । Charmed by her beauty, the king became negligent of the affairs of his kingdom and consequently lost the major portion of it. So Yaugandharayana persuaded the Queen to keep herself aloof from her husband for a certain period for the recovery of the lost kingdom. The Queen having agreed, the minister set fire to her palace in Lavanaka and started out as described here. A rumour was spread that the queen and the minister had been consumed by fire.

### Sloka 3.

Sans. Expl.—यौगन्धरायणः ( वनसराजमन्त्री ) ( 'कथं' दत्त्वा 'आकर्ण्य', उत्साराणावाक्यम् इति शेषः )—'कथम्' सविषयप्रश्ने, 'इह' अस्मिन् शमपूर्णे आश्रमे अपि उत्सार्यते' निरस्यते, जन इति शेषः । अतः विषयकारणं वक्ति—'कृतः' इत्यादिना ।

### Page 6.

धीरस्येति । 'धीरस्य' शमप्रधानस्य 'आश्रमसंस्थितस्य' आश्रमे लब्धान्नयस्य 'वसतः' निवासं कल्पयतः, [ अतः व्यक्तसंसारस्पृहस्य इति बोद्धव्यम् ] वसतः इत्यस्यावकारत्वं स्पष्टमेव ; 'वनैः फलैः तुष्टस्य' स्वच्छन्दं वनजातैः चिन्तामलकादिभिः जीवनयात्रां कल्पयतः [ अतः भोगस्पृहाश्रयस्य ] अत एव 'मानार्हस्य' पूजार्हस्य 'वल्कलवतः' वल्कलधारिणः [ विश्रुषास्पृहाश्रयस्य ] 'जनस्य' 'वासः' भयम् 'समुत्पादयते' अन्यते उत्साराणावाक्यः इति शेषः । 'भोः' अहो, 'कः' अयम् 'उत्सिक्तः' हतः 'चलैः भाग्यैः' अस्थिरैः सौभाग्यैः क्षुब्धः 'विधितः' अद्वन्द्वारिण आधातः 'विनयात्' अपेतगुरुवः 'सौजन्यहीनः' जनः, 'निधत्तं' 'शान्तिपूर्वम्' [ कोलाहलरहितत्वात् ] 'इदं' तपोवनम् 'आश्रया' उत्साराणायाः, आदेशेन 'यानीकरोति' यानीकृतैः कोलाहलैः सुखरयति । तथा च प्रतिमाणाटके ( ७४ )—'शङ्खध्वनिश्च पटहस्वनधीरनादैः संसृष्टितो वनमिदं नमरीकरोति' । यद्वा, अधीर-यानीक-जनोचिताज्ञा-प्रदानेन तपोवनं यामभावं गमयति एवं च तपोवनस्य मर्यादां क्षुण्णीत्यर्थः । सर्वथा आश्रमपदस्य शान्तिर्विज्ञो नैव कर्त्तव्य इत्यर्थः ॥ १ ॥

## Notes

इहापि—The force of अपि is this, that the penance-grove being naturally full of peace and tranquillity, polite conduct only is expected there. Hence, the rudeness of the guards in driving away the crowd is considered to be very improper in that place.

आश्रमसंश्रितस्य—Adj. to जनस्य । सम् + श्रि + क्त—कर्त्तरि इति संश्रितः ।  
आश्रमं संश्रितः—रतत्, तस्य ।

वसतः—A redundant word. Such an expression is called अवकर (sweepings ; refuse) in Sanskrit.

वन्यैः—वने भवन्ति वन्यानि, तैः । वन + यत् ।

फलैः—करणे श्या ।

मानार्हस्य—मानम् अर्हति यः सः—उपपदतत् ; मान—अर्ह + अच् कर्त्तृवाच्ये । The special rule here is 'अर्ह' in super-session of the rule 'कर्त्तृवाच्य' । Fem.—मानार्हा (instead of मानार्ह्यौ which would have been the case if the affix were अर्ह्य) ।

वत्कलवतः—वत्कल + मतुप्, तस्य । The म of मतुप् is changed into व by the rule 'मादुपधायाश्च मतोर्बोऽयवादिभ्यः' ।

समुत्पाद्यते—सम्-उत् - पद + णिच् + कर्त्तृषि लट् ते । Obj.—वासः. nom.—पुरुषः understood.

उत्सिक्तः—उत् + सिच् + क्त—कर्त्तरि । उत्—सिच् means 'to be proud'.

विनयादपेतपुरुषः—विनयात् is in अपादाने ५मी with the verb अपेत । अपेतः पुरुषः—कर्त्तृधारयः । अप - इ ( ण् ) + क्त—कर्त्तरि—अपेतः । सापेक्षत्वेऽपि गमकत्वात् समासः । There is also a rhetorical defect here. Here अपेत should have been left uncompounded ; for, by the compounding, the importance of अपेतत्व is lost and the rhetorical defect [ दोष ] called 'अविच्छेदविशेषांशत्व' has been caused thereby.

भाग्यैः—हेतौ श्या ।

विस्मितः वि - चि + क्त—कर्त्तरि । The garden for penance should not be turned into a 'bear garden'. वि - चि means 'to be astonished' ; hence, 'to be proud of'. 'तवः चरति विनयात्'—Manu IV. 237.

निधत्तम्—नि-ञ् + क्त कर्म्मणि । निधत्त—lit. come down or lowered ; hence—secret, lovely, still, tranquil. cf. 'निधत्तविरक्तम्'—Kumara ; 'निधतोईवर्णाः'—Sāk.

यामीकरोति—यामि' यामि' करोति इति यामि + अभूततन्नामि च् + क्त + लट् ति । This is a favourite manner of expression with Bhaṣa ; cf. अविमारक p. 63—"चितितलं देवलोकोकरोति" ; प्रतिमा VII. 4—"शङ्खध्वनिः पट्टस्वनधोरनादैः समूर्च्छितो वनमिदं नगरीकरोति" ।

अभाया—करणे श्या । आ-ञा + अङ् ( भावे ) ।

Rhetoric.—The fig. of speech is स्वभावोक्ति ।

Metre.—The metre is शार्ङ्गलविक्रीडित । Def.—

"सूर्याश्चैर्यदि नः सज्जी सततगाः शार्ङ्गलविक्रीडितम्" ।

Remarks.—Yaugandharayana does not mean to say that he dislikes उत्सारण । For, he is accustomed to see persons of position moving in procession with such उत्सारण । His point is that the peace of the penance-grove should not be disturbed ; cf. 'विनीतवेशेन प्रवेष्टव्यानि तपोवनानि नाम'—Sāk.

Ch. of Voice.—....वासं समुत्पादयति [ पुरुषः ] केन अनेन उत्सिक्तेन ...विस्मितेन...अपेतपुरुषेण निधत्तमिदं तपोवनम्...यामीक्रियते ?

Sans. Expl.—यो धर्मादित्यादि । एष उत्सारकः अनेन कार्येण धर्मवटो भविष्यति इत्यर्थः । अहमपि नामेत्यादि । आत्मनः पूर्वानुभूतां सद्बुद्धिं श्रुत्वा—वासवदत्तायाः उक्तिरियम् । 'एवमनिर्ज्ञातानि' न सम्यक् परिचितानि 'दैवतानि' देवा अपि 'अवधूयन्ते' अवमन्यन्ते । एते त्वां न जानन्ति इति त्वमपि उत्सार्थसे इति ध्वनिः । 'अयं परिमवः' अन्धज्ञतोत्सारणारूपः अपमानः इत्यर्थः ।

### Page 7. Notes.

वक्तुकामा—वक्तुकामः यस्याः सा—बहुव्रीहिः । The म् of तुम् is dropped by the dictum 'तुं काम-मनसोरपि' ।

अनिर्ज्ञातानि—नि-ञा + क्त—कर्म्मणि = निर्ज्ञात । न निर्ज्ञातानि—नञ् + तत् ।  
दैवतानि—दैवताः एव दैवतानि । दैवता + अच्—स्वार्थे । The word दैवत is both masc. and neuter acc. to Amara, but rhetoricians lay down that it must be used exclusively in the neuter. Note that the word दैवत does not retain the

original gender of the word देव although the affix is added स्त्राघे ।—‘स्त्राघि’ का कश्चित् प्रकृतितो लिङ्ग-वचनाव्यतिवर्तने ।

अवधूयन्ते—अव+धू + कर्त्तृवाच्ये खट्, अन्ते । Cf ‘अपरिचितदेवनाम्न्यनुचित-परिभवभाञ्जि भवन्ति’—कादम्बरी ।

Rhetoric—In अय्य तद् etc. there is the dramatic peculiarity called क्वादन । ‘—तदाङ्कुक्वादनं पुनः । काव्यार्थमपमानादेः सङ्गमं खलु यद्वैत् ॥—साहित्यदर्पण ।

Ch. of Voice.—...केन एतेन उत्सार्थ्यते ? येन आत्मा उत्सार्थ्यते ।... वक्तुं कामया [ भूयते मया ] मया...उत्सारयितव्यया भूयते ?...अनिर्ज्ञातानि देवतानि ( २५ ) अवधूनोति [ जनः ] परिश्रमेण परिखेदः...उत्पाद्यते...अनेन परिभवेण ।

Remarks—आर्य्य नहि एवम् etc.—The sight of the procession. reminds Vasavadatta of her former exalted position. Accustomed to proceed in procession with her heralds and guards, she does not characterise the act as positively sinful, but feels herself highly humiliated to be turned aside before the procession of a like nature.

Sans. Expl.—भुक्तोज्झितः इत्यादि ‘भुक्तोज्झितः’ आदौ भुक्तः अनुभूतः इत्यर्थः पश्चात् उज्झितः परित्यक्तः ‘एष विषयः’ परिजनज्ञाचापुरःसरं गमनम् इत्यर्थः ‘अदभक्त्या’ तया । त्वमपि पूर्वम् एवं दासीदासपरिहता राजैश्वर्य्यशालिनी आसीः, पश्चात् भर्तुः ऐश्वर्य्यवृद्धिकामा त्वमेव स्वेच्छया ऐश्वर्य्यं परित्यज्य दुःखं व्रतवती इत्यर्थः । ‘न अत्र चिन्ता कार्या’ पुनरपि आत्मनः ज्ञाघ्यं पदं प्राप्तासि इत्यर्थः ।

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पूर्वे त्वयापीत्यादि । ‘पूर्वे’ तया अपि. ‘एवम्’ ईदृशम् [ परिजनज्ञाचापुरःसरं, यथावत् पञ्चावल्याः दृश्यते तद्वत् ] ‘अभिमतं’ वाञ्छितं यथा स्यात् तथा गतम् ‘आसीत्’ । ‘पुनः’ ‘भर्तुर्विजयेन’ स्वामिनः राज्ञः उदयनस्य शत्रुणा सह युद्धजयेन [ एवं ] ‘ज्ञाघ्यम्’ परिजनज्ञाचितं यथा स्यात् तथा गमिष्यसि । पूर्वम् त्वमपि राजसम्पदम् उपभुक्तवती कालक्रमेण च तव स्वामिनः शत्रुत्ववर्जितस्य राज्यस्य उद्धरणत् परं पुनरपि तामवस्थां लप्स्यसि, अतः युभोदर्थे साम्प्रतिकदुःखे तया कापि चिन्ता न कर्त्तव्या इत्यर्थः । ‘कालक्रमेण’ समयगत्या ‘जगतः’ संसारस्य ‘भाग्यपङ्क्तिः’ सुखदुःखाद्यनुभूतिपरम्परा ‘चक्रारपङ्क्तिः’ इव चक्रस्य अरन्ध्रिः इव परिवर्तमाना गच्छति । “अरन्ध्रे रथाङ्गस्य” अन्धमिधानात् चक्रारपङ्क्तिरिति वाचोयुक्तिः त्रेताश्रीत्यादिवत् सोढव्या । एकस्या

एष अवस्थायाः जगति नात्यन्तिकस्थितिर्विद्यते, किन्तु चक्रस्य आवर्तनेन यथा एकास्मात् परम् अन्यस्य आगतिर्भूवा तथैव सुखात् परं दुःखस्य दुःखात् परं सुखस्य च आगमनं भूवम् एव । अतः क्षणिकमिदं दुःखम् इति मत्वा विषादमप्युक्त्य इत्यर्थः । अत्र सामान्येन विशेषसमर्थनपरः अर्थान्तरन्यासोऽलङ्कारः, स च चतुर्थचरणस्यया उपमया संसृज्यत ॥ ४ ॥

### Notes

भुक्तोज्झितः—पूर्वं भुक्तः पश्चाद् उज्झितः इति भुक्तोज्झितः—आतामुल्लिखन्त तत्पुरुषः by the rule 'पूर्वकालिक-सर्व्व जरत्-पुराण-नव-केवलाः समानाधिकरणेन'. Queen Vasavadatta had enjoyed prosperity before. But she forsook it of her own accord, as she had been given to understand that by this means the lost prosperity of her husband might be regained. So, these words were addressed to console her when her mind was sinking down under the pressure of hardships and troubles never experienced by her before.

एष विषयः—This matter, viz pompous movements.

तथा—Nom. of गतम् । 'कर्तृकरणयोस्तृतीया' ।

अभिमतम्—Adv. to गतम् । अभि मन् + क्त - कर्मणि ।

गतम्—= गमनम् ; गम् + क्त—भावे । Nom. of आसीत् ।

श्लाघ्यम्—Adv. to गमिष्यसि । श्लाघ् + ण्यत् ।

विजयेन—करणे श्या । वि = जि + षच्—भावे ।

कालक्रमेण—प्रकृत्यादित्वात् श्या । कालस्य क्रमः—इतत् । क्रमः—क्रम + षज् ( भावे ) ।

जगतः—शेषे ईष्टौ ।

परिवर्त्तमाना—Adj. to भाग्यपङ्क्तिः । परि - इत् + शानच् ।

चक्रारपङ्क्तिः—चक्रस्य अराणि—इतत्, तेषां पङ्क्तिः—इतत् । अर means 'the spokes of wheel.' So, the word चक्र is redundant. But such expressions are allowed by rhetoricians. 'कर्णावर्त्तसादिपदे कर्णादिध्वनि-निर्भितिः । प्रत्यासत्त्यादि-बोधार्थम्—' ॥ ( काव्यप्रकाश ) । Similar expressions are—श्वषण्कुण्डल, &c. N. B. Note that the spelling is पङ्क्ति and not पंक्ति ।

भाग्यपङ्क्तिः—भाग्यानां पङ्क्तिः—इतत् ।

चक्रारपङ्क्तिरिव गच्छति भाग्यपङ्क्तिः—cf. 'नीचैर्गच्छतुपरि च दद्या चक्रनेमिक्रीड'—नेषदत् । This is a cosmopolitan conception



occurring in the writings of various poets in all ages and climes. For nice quotations, see Calcutta Oriental Journal vol I. No. 6.

**Rhetoric.**—The particular statment in the first half of the stanza being supported by the general statement in the last half, the fig. of speech is अर्थान्तरन्यास which is defined thus :

“सामान्यं वा विशेषेण विशेषस्ते न वा यदि ।

कार्यं च कारणेनेदं कार्येण च समर्थ्यते ।

साधनार्थेतिरेणार्थान्तरन्यासोऽष्टधा ततः ॥”—साहित्यदर्पण ।

Here it is सामान्येन विशेषसमर्थनरूपः अर्थान्तरन्यासः । Besides, there is उपमा in the last foot. As the अर्थान्तरन्यास is quite independent of the उपमा, it is an instance of संच्युष्टि of the two figures of speech, ( as distinguished from सङ्कर where the one is dependent on the other ).

**Metre.**—The metre is वसन्ततिलक । Def. - ‘अथैवा वसन्ततिलका तमजा जगौ गः’ ।

**Ch. of Voice.**—...अभिमतेन गतेन अभूयत ।...स्राव्यम् गंस्यते [ तया ] । भाग्यपङ्क्त्या इव परिवर्त्तमानया गम्यते ।

### Notes.

**काञ्चुकीयः**—काञ्चुकीय means the chamberlain who is characterised by his peculiar ( काञ्चुक ) cloak. The current form is काञ्चुको ( अस्राव्यं इतिः ) । Bharata puts it as काञ्चुकीय । Bhasa has काञ्चुकीय which is to be somehow or other derived thus :—

काञ्चुकी मयः इति काञ्चुकीयः ; काञ्चुक+इ by the rule ‘गङ्गादिभ्यश्च’ ; काञ्चुकीयः एव इति काञ्चुकीयः ; काञ्चुकीय+अप्—स्राव्यं । [ इ-ईय ] । वासन has काञ्चुकभासन इच्छति इति काञ्चुकीयः ; काञ्चुक+कप् by the rule ‘सुप भासनः कप्’, ततः कप् ; then स्राव्यं कप् ।

“अज्ञःपुरचरो हञ्चो विप्रो गुणमवाप्नोतः ।

सर्वकार्यार्विर्कुशलः काञ्चुकीयमिधीयते ॥

अरा-वैश्वदेवयुक्तेन भिक्षुं नाम्नेष काञ्चुकी ॥”

A कञ्चुकी should have the following qualifications :—

‘थि विप्राः सख्यसम्पन्नाः कामदोषविवर्जिताः ।

ज्ञान-विज्ञानकुशलाः कञ्चुकौयास्तु ते शृताः ॥’

—भरत ।

**Ch. of. Voice.**—...उत्स्वियताम् उत्स्वियताम् [ युष्माभिः ] । दृश्यताम् [ लया ] ।

**Sloka 5. (Page 9.)**

**Sans. Expl.**—न खलु इत्यादि । तपोवनस्या जना नैव निराकर्त्तव्याः इत्यर्थः । परिहरतु इत्यादि । ‘भवान्’ ‘वृषापवादं’ राजनिन्दां ‘परिहरतु’ त्यजतु, यथा राजनिन्दा न भवेत् तथा करोतु इत्यर्थः । ‘आश्रमवासिषु’ तपस्विजनेषु ‘परुषं’ कठोरता ‘न प्रयोज्यम्’ नैव प्रकाशयितव्यम् । ‘एते मनस्विनः’ आश्रमस्थाः उन्नतमनसः जनाः, ‘नगरपरिभवान्’ नागरिक-जीवनस्य अपमानान् ‘विमोक्तु’ परिहर्तुं ‘वनम् अभिगम्य’ तपोवनम् एव्य ‘वसन्ति’ । यान् खलु हृदयमर्मभिदः परिभवान् विमोक्तु कामाः सम्राज्य सर्वान् कामान् अरुण्य विश्राम्यन्तीम मनस्विनः त एव तवाप्यापतन्ति इति विषमभेदोऽवालङ्कारः ॥ ५ ॥

**Notes.**

वृषापवादम्—वृषस्य अपवादः—इतत्, तम् । अप—वद्+घञ्=अपवादः ।

परुषम्—Here used in the sense of परुषव्यवहारः i. e. harshness. निष्टुरं परुषं याव्यम्—अमरः ।

आश्रमवासिषु—अधिकरणे ऽमी आ—श्रम+घञ्,—अधिकरणे इति आश्रमः । आश्रमे वसन्ति इति आश्रमवासिनः, आश्रम—वस+स्थिनि ; तेषु ।

प्रयोज्यम्—प्र—युज+ख्यत्—कर्मणि ।

नगर-परिभवान्—नगरस्य परिभवाः—इतत्, तान् ।

मनस्विनः—[ उन्नतं ] मनः ‘एषाम् अस्तीति मनस्विनः, मनस्+विनि

**Rhetoric.**—The second half being the हेतु of the sentence ‘न परुषम् etc.’ the fig. of speech is ( वाक्यार्थहेतुकं ) काव्यलिङ्गम् । Def.,—‘हेतोर्वाक्यपदार्थत्वे काव्यलिङ्गं निगद्यते’—साहित्यदर्पण । In न खलु न खलु etc. there is the नाट्यालङ्कार (dramatic excellence) named नीति । Def.,—‘नीतिः शास्त्रेण वर्त्तनम्’—साहित्यदर्पण । In परिहरतु भवान् etc., there is उपदेशन । ‘शिक्षा स्यादुपदेशनम्’ ।

**Sl. 5. Metre.**—पुष्पिताया । Def.—‘अयुजि नयुगरेफतो यकारो, युजि च न-जी जरगाश्च पुष्पिताया ।’

**Ch. of Voice**—भवता वृषापवादः परिक्रियताम्...परुषेण...प्रयोजितम् [ श्रुते ] । एतैः मनस्विभिः • उच्यते ।

१३—S. V.—13

## Pages 9-10.

**Sans. Expl.**—इत् न इत्यादि । ‘इत्’ इत्थं अव्ययम्, ‘सविज्ञानम्’ विशिष्टं न ज्ञानेन युक्तम् ‘अस्य दर्शनम्’ काञ्चुकीयस्य आकृतिः । ‘वत्से’, ‘उपसर्पावः तावदेनम्’ आवाप्त्यस्य सनीर्यं गच्छावः ।

किङ्कतेत्यादि । ‘किङ्कता’ किङ्किमिना ‘इयम् उत्सारणा’ लोकानाम् अपसारणम् ? तपस्विन्यादि । ‘तपस्विन् इति’, ‘गुणवान्’ सम्मानयोक्तकः ‘खलु’ ‘अयम् आलापः’ एतत् सम्बोधनम् । ‘अपरिचयात् तु’ अस्य सम्बोधनस्य आकर्षणे अनभ्यासवशात् तु ‘न श्लिष्यते’ न मधुरं लगति [ आलापः ] ‘मी मनसि’—एतत् सम्बोधनेन न मी मनः प्रसादं लभते इत्यर्थः ।

## Notes.

**इत्**—An interjection implying ‘joy’. “इत् इत्थं ऽनुकम्पाया वाक्यारम्भ-विधादयोः”—अमरः ।

**सविज्ञानम्**—Adj. to दर्शनम् । विशेषं ज्ञानम् विज्ञानम्—प्रादितत्, विज्ञानेन सह वर्तमानम्—बहुव्रीहिः ।

**दर्शनम्**—इश् + ल्यट्—कर्म्मणि ।

**वत्से**—This term of address by the aged minister is quite appropriate in these distressing circumstances.

**किङ्कता**—Adj. to उत्सारणा । केन ( हेतुना ) कृता इति किङ्कता—इतत् ।

**आत्मगतम्**—Also called स्वगतम् । ‘अन्यत्र’ खलु यदस्य तदिह स्वगतं मतम् ।—साहित्यदर्पण ।

**गुणवान्**—Adj. to आलापः । गुण is used in the sense of ‘worth’ or ‘honour’.

**आलापः**—आ—लप् + चञ् । Conversation, here used in the sense of ‘address’.

**अपरिचयात्**—हेतौ प्रती । परि—चि + अच, = परिचयः । न परिचयः—नञ्-तत्पुरुषः तस्मात् ।

**श्लिष्यते**—श्लिष + लट्-ते । Nom.—आलापः understood. ‘श्लिप्’ to embrace, is दिवादि, परस्मैपदी—श्लिष्यति, etc. Here the आत्मनेपदी use is to be explained by the dictum ‘आत्मनेपदमिच्छन्ति परस्मैपदिनां कृषित्’ ।

**Ch. of Voice.**—...सविज्ञानेन दर्शनेन [ भूयते ] ...उपसृष्यति एवः [ आवाभ्यासः ] ...किङ्कतया उत्सारणया [ भूयते ] ? ...गुणवता अनेन आलापेन [ भूयते ] ... ।

## Page 11.

## Notes.

Sans. Expl.—भोः श्रूयताम् इत्यादि । 'भोः श्रूयताम्' । 'एषा स्वर्णु' 'गुरुभिः' पितादिभिः 'अभिहितनामधेयस्य', कथिताभिधानस्य 'अन्नाकं' 'महाराज-दर्शकस्य' 'भगिनी पद्मावती नाम' । 'मा एषा' 'नः' अन्नाकं 'महाराजमातरं' महाराजस्य जननीं 'महार्दवीम्' 'आश्रमस्थां' आश्रमे कृतवासाम् 'अभिगत्य' द्रष्टुमागत्य 'अनुज्ञाता तत्रभवत्या' पूज्यया महादेव्या अनुमतगमना सती 'राजगृहम् एव' तन्नामिका राजधानीम् एव, राजकुलमेव वा 'यास्यति' । 'तत् अद्य' 'अस्मिन् आश्रमपदे' आश्रमस्थले 'वासः' स्थितिः 'अभिप्रेतः' अभिलषितः 'अस्याः । तत् भवन्तः—॥

गुरुभिः—Nom. of अभिहितनामधेयस्य । 'गुरु गीयति पितादीं'—अमरः ।

अभिहितनामधेयस्य—नामएव नामधेयम् । नामन् + धेय ( स्तार्थ ) । 'भाग-रूप-नामभ्यो धेयः' अभिहितं नामधेयं यस्य—बहुव्रीहिः तस्य । In compliance with etiquette, the chamberlain, out of regard for his lord did not like to utter his name directly

महाराजदर्शकस्य—महान् राजा इति महाराजः—कर्णधारयः, स चासौ दर्शकस्य—कर्णधारयः, तस्य । King Darsaka was the son ( not probably a later descendant ) of king Ajatasatru who was the son of king Bimbisara, the founder of Rajagriha. He ascended the throne of Magadha circa 525 B. C.

N. B. According to the Puranas, दर्शक was the son of अजातशत्रु, but his name does not occur in the Buddhist and Jaina chronicles which, however, mention one Naga Dasaka as a later descendant of अजातशत्रु. The Puranic account is supported by Bhasa's version which may, therefore, be accepted as correct. From a comparison of dates and the nature of accounts, it will not be unreasonable to hold that भास was almost a contemporary or a bit posterior to दर्शक । See Intro.—P. 12.

पद्मावती—पद्म + मतुप्, + ङीप् ( in fem. ). पद्म becomes पद्मा by the rule 'अन्वे वामपि ह्रस्यते' ।

महार्दवीम्—महती देवी ( =राज्ञी )—कर्णधारयः, ताम् । The great queen i. e. the dowager queen, the mother of the reigning

king. The dowager queens generally retired to forest in company with their husband, if living.

of. 'बाईके मुनिपत्नीनां योगिनानां तनुताजाम्'—रघुवंश ।

Also.—भर्ता तदर्पितकुटुम्बमरेण सार्धं

शान्ते करिष्यसि पदं पुनराश्रमेऽभिन् ।—शकुन्तला ।

तदभवत्या—Nom. of अनुज्ञाता । सा भवती इति तदभवती—सहसुपा ; वल् has been added in रसा by the rule 'इतराभ्योऽपि इत्यन्ते' । .तदभवती means 'पूज्या' । 'भवेत् तदभवान् पूज्ये तथैवावभवानपि' ।

राजगृहम्—The ancient capital of Magadha, founded by Bimbisara—about 70 miles to the north of Pataliputra (modern Patna). The word here might mean simply 'royal palace' but the city of राजगृह has been clearly referred to later on.

आश्रमपदे—आश्रमः एव पदम् (= स्थानम्)—कर्मधारयः, तस्मिन् । 'पदं व्यवहित-प्राग-स्थान-लक्षाद्धि, वस्तुषु'—अमरः ।

अभिप्रेतः—अभि - प्र - इ (इच्) + क्त - कर्मणि ।

अस्याः—शेषे बहौ । Or, Nom. of वासः । In cannot be the Nom. of अभिप्रेतः—इहौ being barred by the rule 'न लोकाव्ययनिष्ठास्त्वर्थे-द्वनाम्' ।

Ch. of Voice.—शृणु एतया...भगिन्ना पद्मावत्या... । तथा एतया... अनुज्ञातया...राजगृहम्...यास्यते ।...वासेन अभिप्रेतेन [ भूषते ] भवद्भिः ।

Sloka 6. ( Page 11. )

Sans. Expl.—तीर्थोदकानीत्यादि । [तत् भवन्तः] 'वनात्' आश्रमसमीप-वर्तिनः श्रमण्यात् 'तीर्थोदकानि' तीर्थस्य पवित्राणि जलानि, 'समिधः' यज्ञकाष्ठानि, 'कुसुमानि' पुष्पाणि, 'दर्भान्' कुशान् [ च ] 'स्त्रैरम्' स्त्रेच्छया 'तपोधनानाम्' मुनीनाम् [ अर्थे ] 'उपनयन्तु' संस्मृत्यन्तु । 'धर्मप्रिया' 'धर्मकार्ये' अनुरागवती 'नृपसुता, राजकुमारी पद्मावती 'तपस्त्रिषु' विषये 'धर्मपीडा' धर्मप्रकर्षव्याघातं 'न हि इच्छेत्' नैव अनिच्छेत्, 'एतत्' धर्मपीडावर्जनम् इत्यर्थः 'अस्याः' 'कुलव्रतम्' पूर्वपुरुषानुक्रमेण आचरितं व्रतम् । का कथा पद्मावत्याः, यस्मिन् कुले सा आत्ता तव न कोऽपि धर्मविघातं कृतवान् इत्यर्थः ॥ ६ ॥

Notes.

तीर्थोदकानि—तीर्थस्य उदकानि—इतत् । "योगी जलावतारि च नम्राप्यष्टादश-स्त्रिपि । पुण्यक्षेत्रे तथा पादौ तीर्थं स्नाह्यर्चनेषु च"—हस्तायुधः ।

खैरम्—Adverb, खैर (स्वातन्त्र्येण) ईरते इति खैर । ख—ईर+अय्-कतरि । ख+ईर=खैरम् (instead of खैरम्) by the rule 'खाद ईरिणोर्द्धादिव'क्रव्या' । Thus, खैरः, खैरिणौ । 'मन्द-सखन्दयोः खैरः'—अमरः ।

तपोधनानाम्—शे वै इष्टी (in the sense of तादर्थ्य when connected with तीर्थोदकानि, &c. ) । Also connected with उपनयन् । तपः धनं येनाम्—बहुव्रीहिः तेषाम् । V. R. तपोधनानि which means तपसः 'धनानि' साधनानि इत्यर्थः ।

धर्मप्रिया—धर्मः प्रियः यस्याः साः—बहुव्रीहिः । Optionally प्रियधर्मा, प्रिय getting optional पूर्वनिपात by the Varttika—'वा प्रियस्य' and अनिच् coming in as समासान्त by the rule 'धर्मादनिच् केवलात्' ।

नृपसुता—नृपस्य सुता—इतत् । Princess Padmavatī was the sister of king Darsaka ; here नृपसुता means princess.

तपस्विषु—अधिकरणे ऽमी । तपस् + विनि—प्राशस्ते ।

कुलव्रतम्—व्रत here means 'tradition' ; rules of conduct.

Rhetoric.—As the word धर्मप्रिया stands as the cause of the sentence 'न हि धर्मपीडामिच्छेत्', the fig. of speech is पदार्थ-हेतुकं काव्यलिङ्गम् and the last half being the cause of the first half, the fig. of speech is वाक्यार्थहेतुकं काव्यलिङ्गम् ।

Here the dramatic peculiarity is दाक्षिण्य । Def.—'दाक्षिण्यं चेष्टया वाचा परचित्तानुवर्तनम्—साहित्यदर्पण ।

गुणकीर्तन also exists here, 'गुणानां कीर्तनं यत् तदेव गुणकीर्तनम्' । As it has direct connection with the बीजार्थ, it is an instance of 'विलोभन' ] 'गुणाख्यानं विलोभनम्' ।

Metre.—The metre is वसन्ततिलक । See Sloka 4.

Ch. of Voice.—[ भवद्भिः ] तीर्थोदकानि समिधः कुसुमानि दर्भा..... उपनीयन्ताम् । धर्मप्रियया...नृपसुतया.....धर्मपीडा...इष्यते, एतेन—कुलव्रतेन [ भूयते ] ।

Page 12.

Sans. Expl.—एवम् इत्यादि । 'पुष्पकभद्रादिभिः' 'आदिशिकैः' 'भविष्यद-वक्तृभिः' 'आदिष्टा' कथिता इत्यर्थः, स्वामिनः' प्रभोः उदयनस्य 'देवी' राज्ञी 'भविष्यति' इति । ततः,

## ( Sloka 7. )

प्रहेष इत्यादि । 'प्रहेषः' विहेषभावः 'बहुमानः वा' अथवा प्रकृष्टा भक्तिः 'सङ्कल्पात्' मगसीऽभिप्रायवशात् 'उपजायते' समुद्भवति । सङ्कल्पवशात् एव कश्चिन्नपि हेषः कश्चिन्नपि वा भक्तिर्जायते जनस्य इत्यर्थः ; 'भर्तृदाराभिलाषित्वात्' प्रभोरुदयनस्य दारत्वेन पत्नीत्वेन पद्मावत्याम् मम अभिलाषकारणात् 'अस्यां मे' 'महती स्वता' प्रचुरः आत्मीय-  
भावः "विद्यते" ॥ ७ ॥

## Notes ( P. 12 )

मगधराजपुत्री—मगधानां राजा इति मगधराजः । 'राजाहःसखिभ्यष्टच्' इति टच् समासान्तः । मगधराजस्य पुत्री—इतत् । पुत्री=पुत्र+डोन् by the rule 'शाङ्गैरवाद्यजो डोन्' ।

पुष्पकभद्रादिभिः—We take Pushpaka-bhadra as one name ; otherwise, the form would have been भद्र-पुष्पक by the rule 'अल्पाच्तरम्' ।

आदेशिकैः—Nom. of आदिष्टा । आदिशन्ति इति आदेशिनः, आ—दिश् + णिनि—कर्त्तरि । आदेशिन एव आदेशिकाः, आदेशिन् + क = स्वार्थे । आ—दिश् means to predict.

आदिष्टा—Adj. to या । आ—दिश् + क्त—कर्माणि ।

प्रहेषः—प्र—हिष + घञ्—भावे ।

बहुमानः—बहुः मानः—कर्माधारयः ; high regard.

सङ्कल्पात्—सङ्कल्प here means कामना । अपादान is by the rule 'जनिकर्त्तः प्रकृतिः' ।

भर्तृदाराभिलाषित्वात्—हेतौ ऽनी । भर्तुः दाराः—इतत्, तेषु अभिलाषी—इतत्, तस्य भावः इति त्वप्रत्ययः, तस्मात् । The word दार is also masc. and plural. Yaugandharayana intended to have Padmavati as the consort of his king.

अस्याम्—अधिकारणे ऽनी ।

स्वता—स्वस्य भावः इति स्व + तल् । For the word स्वता ( used in a slightly different sense ) cf. 'कानी स्वता वश्यति' Sak. II.

Rhetoric.—The fig. of speech is अर्थान्तरन्यास । The बीजार्थ i. e. ultimate aim of the plot ( which is the marriage of Padmavati with Udayana ) is expressed here. It is an instance of उद्भेद । 'बीजार्थस्य प्ररोहः स्वादुद्भेदः' ।

Metre.—अनुष्टुप् ।

Ch. of. Voice.—एतथा तथा मगधराजपुत्रा पद्मावत्या...[ भूयते ], यथा...

आदिष्ट्या...देव्या भविष्यति...। प्रहेषेण बहुमानेन...उपजन्वते।...महत्या स्वतया [ भूयते ] ।

### Page 13. Notes.

राजदारिका—राज्ञः दारिका—इतत् । दृ + डञ्—कर्त्तरि इति दारकः a son. [ ड = अक ] । दारक + टाप् ( = आ ) [ with इत् ( इ ) before the क of the प्रत्यय ] = दारिका । The rule is 'प्रत्ययस्थात् कात्पूर्वस्थात् इदाय्यसुपः' ।

भगिनिकास्ते ह—भगिनी एव भगिनिका, भगिनी + क—स्वार्थे । तस्यां स्ते हः—  
७तत् ।

सपरिवारा—Adj. to पद्मावती । परिवारैः सह वर्त्तमाना—बहुव्रीहिः । परि-  
त्रयते एभिः इति परिवाराः, परि - ह + षञ्—करणे ; attendants.

स्वागतम्—सु - आ - गम + क्त भावे ।

राजदारिकायाः—शेषे इष्टो । कारक-इष्टो is prohibited by the rule 'न लोकाव्यय etc.'

Sans. Expl.—'अभिजनानुरूपम्' अभिजनस्य उच्चकुलस्य, अनुरूपम् योग्यम् 'खलु अस्याः' 'रूपम्' आकृतिरित्यर्थः । 'तपोवनानि' 'नाम' वाक्यालङ्कारे 'अतिथि-  
जनस्य' अभ्यागतलोकस्य 'खगेहम्' आत्मनः गृहम्, तथैव स्वच्छन्दवासयोग्यम् इत्यर्थः ।  
... 'विश्वसामि' सम्यक् निश्चिन्ताहम् । 'अनेन' त्वदुक्तेन 'बहुमानवचनेन' सभादर-  
वाक्येण 'अनुगृहीतास्मि' आश्वासितास्मि इत्यर्थः ।

### Notes.

अभिजनानुरूपम्—रूपस्य योग्यम् अनुरूपम्—अप्ययीभावः । अभिजनस्य अनुरूपम्  
—इतत् ।

### Page 14

अतिथिजनस्य—अतिथिः एव जन—कुर्मधारयः, तस्य ।

खगेहेन—खस्य गेहम् or खं गेहम्—इतत् or कर्मधारयः She means  
to say that an outsider even has the right of making  
himself as comfortable in a penance grove as in his own  
house.

तपोवनानि...खगेहम्—The विधीय need not have the same  
number and gender as those of the उद्देश्य ।

विश्वसामि—Some read विश्वसिहि । We prefer the former  
on the strength of the expression उत्पदिन-विश्वसा in page 16.

Rhetoric.—In तपोवनानि नाम etc. there is the dramatic



peculiarity called चक्षुरसङ्घात । 'वर्णनाक्षरसङ्घातश्चिन्तार्थरक्षरैर्मितैः'—साहित्यदर्पण ।

Sans. Expl.—न हीत्यादि । न केवलं आकृतिः, अस्या वचनमपि नक्षुरमित्यर्थः ।

### Page 15.

भद्रे इत्यादि ।... 'भद्रमुख' भद्रं मुखं यस्य तादृशस्य, शोभनाकृतेः दर्शकस्य इत्यर्थः ।... 'वरयति' विवाहार्थं प्रार्थयते ।

अस्तीत्यादि ।... 'सः' 'दारकस्य कारणात्' पुत्रार्थम्, पुत्रेण सह अस्याः विवाहं दातुमित्यर्थः 'दूतसम्पातं' दूतसंप्रेषणम् इत्यर्थः ।

भवत्वित्यादि ।... 'आत्मनीया' भाटपवीत्वात् स्वजन इत्यर्थः ।

अर्हा स्वत्वित्यादि । 'अर्हा' योग्या खलु 'इयमाकृतिः' पद्मावत्याः इति बोद्धव्यम् 'अस्य बहुमानस्य' प्रयोतेन दूतप्रेषणरूपस्य । 'महत्तरं' अतीव समुन्नते... ।

### Page 15. Notes.

भद्रमुखस्य—भद्रं मुखं यस्य—बहुव्रीहिः ।

प्रयोतः—Name of the father of Vasavadatta also called महासेन or चक्ष-महासेन । See Intro. ( Sec, XII ), Page 22.

कारणात्—हेतौ ५मी ।

दूतसम्पातम्—सम्—पत + चञ्—भावे = सम्पातः । सम्पातः is to be taken in the sense of प्रेषण । The actual reading seems to have been संवाद, the meaning is—he is carrying on negotiations through messengers. दूतानां सम्पातः—इतत्, तम् ।

आत्मनीया—आत्मन् + ह । Vasavadattā rejoices at the idea that Padmāvatī will be her brother's wife. So it is to be inferred that Yaugandharayana did not disclose to Vasavadatta his scheme of bringing about the marriage of Padmāvatī with Udayana.

बहुमानस्य—To be connected with अर्हा । शेषे इहो ।

उभयाणि—उभे । There is no द्विवचन in प्राकृत । N. B. In Sanskrit उभय is used in sing. and plural ; उभे is always dual.

महत्तरं—Adj. to राजकुलौ । The affix त्वर indicates the superiority of these two dynasties to the others. The dynasties meant are those of दर्शक ( of Magadha ) and of प्रयोत ( of Ujjayini ).

Rhetoric.—In भद्रे इयं तावद etc. we get the अर्थ प्रकृति called विन्दु । Def. 'अवान्तरार्थ' विच्छेदे विन्दुरच्छेदकारणम्—साहित्यदर्पण ।

## Page 16.

Sans. Expl.—आर्य्याद्यादि काञ्चुकीयं प्रति पद्मावत्याः उक्तिः ।... 'आत्मानम् अनुग्रहीतुम्' मम दानग्रहणेन मां कृतार्थीकर्तुम् इत्यर्थः ।

यदभिप्रेतमित्यादि । 'यत् अभिप्रेतम्' यत् कर्तुमिष्टम् 'भवत्या' ।... 'अवभवती' पूषा... 'अनेन विस्मयेण' समादरलाभात् युष्माभिः सह परिचयेन 'उत्पादितविस्मया' जनित-विश्वासा 'धर्मार्थम्' पुण्यलाभायश्च 'अर्थेन' अभिप्रेतार्थदानार्थम् इत्यर्थः 'उपनिमन्त्रयते' भवतः दान-ग्रहणार्थम् इत्यर्थः ।

## Notes

आर्य्य—Addressed to the Chamberlain.

आत्मानम्—पद्मावत्याः आत्मानम् ।

अनुग्रहीतुम्—अनु—ग्रह् + तुम् । 'To favour her' means 'to accept gifts from her'

अभिप्रेत-प्रदानेन—इतत् । हेतौ श्या ।

अनेन विस्मयेण—Nom. of उत्पादित । 'समी विस्मय-विश्वासी'—अमरः । The root here is स्मय (दन्त्य स) । यश्च (with तालव्य ञ्) means प्रमाद (carelessness).

उत्पादितविस्मया—उत् + पद् + णिच् + क—कर्मणि = उत्पादित । उत्पादितः विस्मयः यस्याः सा—बहुव्रीहिः ।

धर्मार्थम्—धर्मार्थ इदम्—नित्यसमासः ।

अर्थेन—हेतौ श्या । Here अर्थेन means प्रार्थितदानेन—for offering desired objects. 'फलमपौह हेतुः' as in अध्ययनेन वसति ।

Remarks.—In 'आर्य्य किं वृष्टः' etc. a very charming phase of the character of पद्मावती is revealed. The humble way in which she proceeds to offer gifts to the hermits is worthy of a princess born in a very high family. The same smooth and courteous mode of expression in the speech of the Chamberlain reveals the charm and sweetness of the environments in which she had been brought up. The haughtiness in the conduct of the guards in removing the

people away from the path, should not be taken into account here, as they were mere soldiers ( भट्टs ) called on that particular occasion to serve guards and were not permanent attendants.

### Sloka 8. ( Page 17. )

**Sans. Expl.**—‘कलसेन’ जलाधारेन ‘कस्य अर्थः’ कस्य प्रयोजनम् अस्ति ? ‘कः’, ‘वासः’ ‘सृगयते’ लिप्सते इत्यर्थः ? ‘यथानिश्चितं’ शास्त्रनिर्द्देशानुसारतः ? ‘दीक्षां पारितवान्’ धर्मशिक्षां निःशेषितवान् [ कः शिष्यः ] ‘किम् इच्छति’ ? ‘यत् द्रव्यं’ ‘पुनः’ पश्चावतीसमीपात् ग्रहणानन्तरम् इत्यर्थः । ‘गुरोः दीयं भवेत्’ गुरवे दक्षिणास्वरूपेण दातव्यं स्यात् । ‘धर्मभिरार्माप्रिया’ धर्मनिरते जने भक्तिसम्पन्ना ‘वृषजा’ राजपुत्री ‘इह’ अस्मिन् आश्रमे ‘आत्मानुग्रहम् इच्छति’ आत्मनि अनुग्रहम् [ दानग्रहणेन तपस्विजनस्य इति शेषः ] इच्छति । ‘यस्य’ ‘यत्’ वस्तु ‘समीप्सितम्’ प्राप्तुम् काङ्क्षितम् ‘अस्ति’ तद् वदतु तद्वस्तु नाद्या निर्द्देशतु इत्यर्थः । ‘अथ’ ‘कस्य’ कस्मै जनाय इत्यर्थः ‘किं’ वस्तु ‘दीयताम्’ राजपुत्राय इति शेषः । यो यदिच्छति तस्मा एव तत् सा दास्यति इति बोधार्थः ॥ ८ ॥

### Notes

कलसेन—करणे श्या । It is करण of the verb ‘साध्यते’ suppressed in the sentence ‘कलसेन कस्य अर्थः [साध्यते]’ ‘गम्यमानापि क्रिया कारक-विभक्तौ प्रयोजिका’—सिद्धान्तकौमुदी । The word is also spelt with श and is also fem. [ कलसी or कलशे ]

सृगयते—सृग+लट्+ते । सृग—to seek is चुरादि, आत्मनेपदी ।

यथानिश्चितम्—क्रियाविशेषणे श्या । निर्- - चि क्त-कर्मणि निश्चित ।

What has been prescribed or fixed. निश्चितम् अनतिक्रम्य—अव्यय्योभावः ।

दीक्षाम्—Obj. of पारितवान् । दीक्षा is a means of acquisition of ‘religious knowledge.’ “दीयते ज्ञानमत्यन्तं दीयते पापसञ्चयः । तेन दीक्षेति सा ज्ञेया पापच्छेदक्षमा क्रिया ॥”

पारितवान्—Adj. to जनः understood. पार+क्तवहु । The root पार ( अकारान्त ) means to complete [ a work ] and is चुरादि, परस्मैपदी । पारयति, etc.

गुरोः—शेषे इष्टी in the sense of सम्प्रदान, as in राजकस्य वस्त्रं ददाति ।

## Page 17.

आत्मानुग्रहणम्—आत्मनि अनुग्रहः—७तत्, तम् ।

वृषजा—वृष - जन + ङ - कर्त्तरि ।

धर्माभिरामप्रिया—अभिरमन्ते अत्र इति अभिरामाः, अभि - रम + घञ्—अधि-  
करणे ; agreeable ; charming. धर्मेण अभिरामाः—इतत् ; तेषां प्रिया—  
इतत् ; or, ते प्रियाः यस्याः सा—बहुव्रीहिः ।

समीपितम्—सम्—आप् + सन् + क्त—कर्म्मणि ।

कस्य—सम्प्रदानस्य सम्बन्धविवक्षया इष्टी ।

Rhetoric.—Here धर्माभिरामप्रियत्व being the cause of the distribution of gifts the fig. of speech is काव्यलिङ्ग । Dramatic peculiarity ( नाट्यालङ्कार ) is उल्लेख । 'कार्यग्रहणमुल्लेखः'—सा. द. ।

Metre.—शाङ्ख्यलुबिक्रीडित । See Sl. 13.

Ch. of Voice.—.. अथैन ( भूयते ), केन वासः सृज्यते...पारितवता किम्  
इष्यते, येन...देयेन ( भूयेत ) ? धर्माभिरामप्रियया वृषजया...आत्मानुग्रहः इष्यते ।  
...येन समीपसितम् भूयते, तत् उद्यताम्...किं ददातु ( सा ) ।

Sans. Expl.—'हन्त' हर्षे, 'हृष्टः' उपायः' ख्या काव्यपद्धतिः । 'दिष्ट्या'  
भाग्येन 'सफलं' सार्थकं मे 'तपोवनाभिगमनम्' नम आश्रमप्रवेशः ।

## Notes

हन्त—A particle here implying 'joy'. "हन्त हर्षेणमुकस्यायां  
वाक्कारम्भ-विषादयोः"—अमरः ।

उपायः—उप - इ + अच् । The proclamation 'यद् यस्यास्ति समीपसितं  
वदतु तत् etc.' reveals to Yaugandharayana the means of  
placing Vasavadatta in charge of Padmavati.

अर्थी—अर्थः असन्निहितः 'अस्य इति अर्थी, अर्थ + इनि by the rule  
'अर्थान्नासन्निहिते' । ( So, अर्थी is to be distinguished from अर्थवान् )  
Or, अर्थयते इति अर्थ + णिनि—कर्त्तरि । But the former course is to  
be preferred; because of the dictum—'कृदन्ते सन्निहितमिति मंरीयसी' ।

दिष्ट्या—अव्यय used as an exclamation of joy.

सफलम्—फलिन सङ्घर्षं मानम्—बहुव्रीहिः ।

## Page 18.

**Sans. Expl.**—‘सन्तुष्टतपस्विजनम्’ सन्तुष्टाः यथात्म-फलभूषादिभिः दत्ताः अतः निर्लोभा इत्यर्थः तपस्विजनाः सुनयः यत्र तादृशम् ‘इदम् आश्रमपदम्’ । ‘आगन्तुकेन’ अचिरागतेन ‘अनेन भवितव्यम्’ [ यतः एव लोभो दृश्यते ] ।

...‘स्वसा’ भगिनी । ‘प्रोषित-भर्तृकाम्’ ‘प्रोषितः’ प्रवासं गतः ‘भर्ता’ स्वामी यस्याः ताम् ‘इमां’ भगिनीम् ‘इच्छामि’ ‘अवभवत्या’ राजपुत्र्या पद्मावत्या ‘कश्चित् कालम्’ ‘परिपाष्यमानाम्’ अवित्यमाणां । ‘कुतः’,—

## Notes

सन्तुष्टतपस्विजनम्—तपस्विनः एव जनाः—कर्मधारयः, सन्तुष्टाः तपस्विजनाः यस्मिन् तत्—बहुव्रीहिः ।

आगन्तुकेन—Nom. of भवितव्यम् । आ—गम्+तुन्=आगन्तुः । आगन्तुः एव आगन्तुकः—स्वा क प्रत्यय । The Lady hermit means to say that the hermits of that hermitage are contented with whatever they have there and so they are not disposed to accept gifts. But the greediness expressed by the words ‘अहमर्थी’ makes her think that the speaker must be a new-comer.

प्रोषितभर्तृकाम्—प्र-वस+क्त-कर्त्तरि=प्रोषितः ; living abroad. प्रोषितः भर्ता यस्याः सा—बहुव्रीहिः । कप् as समासान्त is added by the rule ‘नष्टतच्’ ।

परिपाष्यमानाम्—परि-पा+षिच् ( or, पाळ चुरादि )+कर्मणि शानच् ।

**Remarks**—In this play Vasavadatta is placed in charge of the Princess (under the name of Avantika) and is passed off as the sister of Yaug. But a slight difference is noticed in the story of the कथासरित्सागर where she was introduced as Yaug’s daughter who had been deserted by her husband, and now her father was out in quest of his son-in-law.

**N. B.** The object of placing V. in charge of P. was twofold ; (i) acquisition of P. and (ii) P. would bear testimony to the chastity of V. during her life *incognito*. Cf. श्रीलसाक्षिणी—K. S. IV. I. 121.

“इत्यभावान्तिका नाम राजपुत्रि सुता जन ।

अस्याय भर्ता व्यसनी व्यक्तेर्मा कुलचिद् मतः ॥

तदेतां स्थापयाम्यय तव हस्ते यथास्निग्धम् ।

यावत्तमानयाम्यस्या मत्वास्निग्धाचिरात् पतिम् ॥”

**Rhetoric.**—In इत्त इष्ट उपायः etc. and इय मे स्वसा etc. we see Yaug. rapidly proceeding towards achievement of his aim. So, of the five अवस्था of a कार्य, the अवस्था technically called 'प्रयव' is present here. 'प्रयवस्तु फलावाप्तौ व्यापारोऽतिविराजितः ।' The dramatic peculiarity called करण ( an अवस्था of the सुखसन्धि ) exists here. '—करणं पुनः । प्रकृतार्थसमारम्भः—'।—सा. द. Moreover there is the नाट्यालङ्कार called 'याच्ञा' । 'याच्ञा तु कापि याच्ञायाः स्वयं दूतमुखेन वा'—सा. द. । In सन्तुष्टतपस्विजनम् etc. the fig. of speech is ( वाक्यार्थगत ) काव्यलिङ्गम् ।

Page 19. ( Sloka 9. )

**Sans. Expl.**—कार्यमित्यादि । 'अर्थः' धनैः 'न एव' 'न अपि' 'भोगैः' सुखैः, 'न वस्त्रैः' न परिच्छेदैः [ मे ] 'कार्यं' प्रयोजनम् अस्ति इति शेषः । 'वृत्तिहेतोः' जीविकायाः कृते 'अह' 'काषाय' रक्तवासः 'न प्रपन्नः' न धृतवान् । 'धीरा' विवेकवती 'दृष्टवर्षप्रचारा' ज्ञातधर्मपद्धतिः 'इयं कन्या' एषा राजपुत्री पद्मावती 'मे भगिन्याः' मम स्वसुः 'चारित्र्य' सतीत्वम् इत्यर्थे 'रक्षितुम्' अवेक्षितुं 'शक्ता' समर्था भवति । अतः अस्याः समीपे स्वसुः अवस्थानमहम् इच्छामि इत्याशयः ॥ ९ ॥

**Notes.**

अर्थः etc.—करणे श्या । See notes on कलसेन in Sl. 8.

काषायम्—काषयेण रक्तं ( वस्त्रम् ) इति काषाय + अण् by the rule 'तेन रक्तं रागात्' । काषाय means 'a dye' ( original or 'mixed' ). So, =dyed (cloth) .

वृत्तिहेतोः—वृत्तिरेव हेतुः—कर्मधारयः, तस्मात् । Acc. to some ( e. g. मल्लिनाथ, पुरुषोत्तम—the author of भाषावृत्ति of Panini ), the विभक्ति is द्विती by the rule 'षष्ठी हेतुप्रयोगे' । Acc. to others, the विभक्ति is द्विती प्रथी, the rule 'षष्ठी हेतुप्रयोगे' being applicable according to them, in cases of non-compounds only.

प्रपन्नः—प्र—पद क्त—कर्त्तरि ।

दृष्टवर्षप्रचारा—Adj. to कन्या । धर्मस्य प्रचारः—इतत्, दृष्टः धर्मप्रचारः यथा सा—कञ्जोद्दिः । As she herself is aware of the rules of धर्म, she is expected to be a proper guard to the धर्म of those placed under her care.

शक्ता—Adj. to कन्या । शक् + क्त—कर्त्तरि ।

चारित्र्यम्—चरित्र + चण्—स्त्राय० ।

Remarks.—The fig. of speech is काव्यलिङ्ग (in the last half of the Sloka.).

Metre—वैश्वदेवी । “पञ्चाशैः क्लिप्ता वैश्वदेवी ममी यौ”—हत्तरवाकर ।

Ch. of Voice.—...कार्येण (भूयते)...मया काषायम्...प्रपन्नम् । चौरया दृष्टधर्मप्रचारया अनया कन्यया...शक्तया (भूयते) ।

Sans. Expl.—हमिति तत्त्वार्थाधारणे अव्ययम् ।...‘क्रम’ न करिष्यति’ कुत्रापि विषये अयसरो न भविष्यति इत्यर्थः । भवतीत्यादि । ‘नहती’ गुर्वी ‘खलु अस्य’ ‘व्यपाययणा’ प्रार्थना परपन्नाः चारित्र्यरत्ना रूपं कार्यं नव सुकरम् इत्यर्थः । ‘कथ’ प्रतिजानीमः’ कथं स्त्रीकुम्भः ।

हन्—An interjection implying ‘comprehension’. Here Vasavadatta comprehended the scheme of Yaug. This speech also indicates that Vasavadatta was not aware of the whole scheme of the ministers.

निक्षेप्तुकामः—निक्षेप्तुं कामः यस्य सः—बहुव्रीहिः । The म् of तुम् is dropped before काम and मनस् by the dictum ‘तु’ काम-मनसोरपि ।

क्रमम्—क्रम + चञ्—भावे । “‘क्रमु’ पादविक्षेपे” इति धातुः ।

Rhetoric.—The dramatic peculiarity called ‘चित्ति’ is present in हम् इह । ‘रहस्यार्थस्य तूद्देदः चित्तिः स्याद्’—सा. द. ।

### Page 20.

व्यपाययणा—वि - अप - आ—अ + युष्—भावे ( बाहुलकात् ) ।

### Sloka 10.

Sans. Expl.—‘अर्थः’ धनम् ‘सुखम्’ अक्लेशेन ‘दातुं भवेत्’ दातुं शक्यः भवेत् इत्यर्थः ‘प्राणाः’ जीवनं ‘तपः’ तपस्वार्जितं स्वर्गादिकं फलं ‘सुखम्’ अक्लेशेनैव दातुं शक्या भवियुः इति शेषः । ‘अन्यत् सर्वम्’ ‘सुखम्’ अक्लेशेन ‘भवेत्’ सम्पद्यते [ किन्तु ] ‘न्यासस्य रक्षणम्’ अपरेण न्यासस्य द्रव्यस्य रक्षणम् ‘दुःखम्’ न सुसाध्यम् । कालेन विषयमात्रस्य परिवर्तनम् सम्भावितम्, अतः किमपि यथाजलम् प्रतिपादयितुं दुष्कारमेव इत्यर्थः ॥ १० ॥

### Notes

अर्थः—Nom. of भवेत् । It does not take रथा as the obj. of दातुम्, as it is principally connected with भवेत् । The dictum is ‘प्रधानशक्त्यभिधाने गौणशक्तिः अभिहितवद् भवति’ ।

सुखम्—क्रियाविशेषणे रथा । सुख + क्व ( अर्थ-आदिस्तात् ) । Then adv. modifying दातुम् ।

अर्थ...सुखं भवेत्—The most natural prose-order will be—अर्थः दातुं सुखं भवेत् (instead of अर्थः सुखं दातुं भवेत्) for this will be in keeping with the structure in न्यासस्य रक्षणम् दुःखम् । The difficulty will be in respect of the neuter gender in सुखम् while अर्थ is masculine. Some would propose to take it as शक्यम्...आलिङ्गितुं पवनः ( Sakuntala ) on which Vamana remarks—‘शक्यम् इति रूपं विलिङ्गवचनस्यापि कर्माभिधायं सामान्योपक्रमात्’ ।

न्यासस्य—कर्मेणि इष्टौ । Obj. of रक्षणम् । नि - अस् + क्वञ् - कर्मेणि ।

दुःखम्—Adj. to रक्षणम् । दुःख + अर्थ आदिभ्योऽच् ।

Rhetoric—There being the same चर्म्भ of the अपस्तुब elements अर्थ, प्राण and तपः, the fig. of speech is तुल्ययोगिता । ‘पदार्थानां प्रस्तुतानामन्येषां वा यदा भवेत् । एकचर्म्भाभिसम्बन्धः स्यात्तदा तुल्ययोगिता’ ॥ —सा. द ।

Metre.—अनुष्टुप् ।

Ch. of. Voice.—अर्थेन...भूयेत, प्राणै...तपसा...[ भूयेत ], अन्तेन सर्वेषु...भूयते...रक्षणेन दुःखेन [ भूयेत ] ।

### Pages 20—22

Sans. Expl.—‘उद्धोष्य’ उद्धैः प्रख्याप्य...‘अयुक्तम्’ अकर्तव्यम् इत्यर्थः ‘इदानीं विचारयितुम्’ स्वीकरोमि न वा इति चिन्तयितुम् ।...‘अनुतिष्ठतु’ करोतु...

...‘सत्यवादिनौ’ कार्यतः वाक्यस्य अनुष्ठानी । भवति तथेत्यादि ।

( ‘उपगम्य’ यौगन्धरायणम् उपसृत्य ) । ‘भोः’ हे साधो, ‘अमुपगतम्’ स्वीकृतं ‘अत्रभवतः भगिन्याः’ ‘परिपालनम्’ रक्षणम् ‘अत्रभवत्या’ पूज्यया राजपुत्र्या ।

...‘वत्स’ इति वासवदत्तां प्रति उक्तिः । ‘उपसर्प’ सनीपवर्तिनी भव... ।

‘का गतिः’ यौगन्धरायणस्य आदिशपालनात् कृते नास्ति अन्यः कोऽपि उपायः । ‘मन्दभागा’ जीवत्यपि तादृशी स्वामिनि, खेच्छया दुःखं हतवती इति भाग्यहीना ।

### Notes.

प्रतिजानीमः—Should have been प्रतिजानीमहे ।—‘मंप्रतिव्याम् अनाध्याने’ ।

उद्धोष्य—उत्-धुष ( चुरादि ) + ल्यप् ।

अनुरूपम्—रूपस्य योग्यम्—अव्ययीभावः ।

सत्यवादिनौ—सत्य + वद् + णिनि—कर्तरि ।



अभ्युपगतम् - अभि - उप—गत + क्त—कर्मणि । Obj.—परिपालनम् । अभ्युपगतम् means सौकार ।

मन्दभागा—मन्दः भागाः यस्याः सा—बहुव्रीहिः । Here भाग means भाग्य ।

Rhetoric.—In प्रथमम् उद्घोष्य etc. there is the Dramatic Peculiarity 'युक्तिः' । 'सम्प्रधारणमर्थानां युक्तिः' । —सा. ३. द. । ( अर्थानां सम्प्रधारणम् means कर्तव्यनिर्णयः ) In चिरं जीवतु, there is the मान्दालङ्कार 'आशीः' । 'आशीरिष्टजनाग्रंसा'—सा. द. ।

Remarks.—का गतिः etc.—This speech of Vasavadatta fully reveals the agony of her heart. The whole scheme of Yaug. has not been disclosed to her. She knows so far only that she will have to live apart for a certain period from her beloved husband, and this much only is too severe for her, though she undertakes to do it for the recovery of the lost kingdom of her husband. And now to live "*incognito*" as a ward under the care of another seems all the more troublesome. This is why she calls herself मन्दभागा ।

### Pages 22—23.

Sans. Expl.—... 'आत्मीया' सखोव खजन इत्यर्थः ।

... 'आकृतिः' देहसौन्दर्यम्... 'तर्कयामि' मन्ये इत्यर्थः ।

'सुष्ठु, सम्यक् 'आर्या' तापसी 'भणति' कथयति । 'अहमपि', 'अनुभूतसखा इति एषा [ वासवदत्ता ] प्राक् लब्धसुखा इति 'पश्चामि' मन्ये इत्यर्थः ।

हन्त भोः इत्यादि । 'हन्त भोः' [ कार्यं सिद्धिलाभात् ] हृषे अव्ययम् 'अङ्गम्' 'अवासत' समापितं 'भारस्य' कार्यं वस्तुनः । 'यथा मन्त्रिभिः सह' 'समर्थं तम्' चिन्तितं 'तथा परिणमति' कार्यं फलं तदनु रूपं भवति इत्यर्थः । 'ततः', 'प्रतिष्ठिते स्वामिनि' स्वराज्ये सम्यक् लब्धपदे राजनि उदयने, 'तत्रभवतो' राज्ञी वासवदत्ताम् 'उपनयतः' राज्ञः समीपम् उपस्थापयतः 'मि' मम 'इह' अस्मिन् विषये, 'वासवदत्तायाः' चारित्र्यविषये अवभवतो मगधराजपुत्रीं पद्मावतीं 'विश्रासस्थानं' प्रमाणं 'भविष्यति' राज्ञः प्रत्ययजनने सहायः भावयति इत्यर्थः । कुतः—

### Notes.

आत्मीया इदानीम् etc.—Here पद्मावती utters the same words uttered by Vasavadatta when she heard that her father

had been trying to have Padmavati as his son's wife. In fact, at the very first sight they fell in love with each other and the same train of thoughts was passing in their mind. These words were evidently spoken स्वगत ।

अनुभूतसुखा—Adj. to एषा [ वासवदत्ता ] understood. अनुभूत 'सुखं' यथा सा—बहुव्रीहिः ।

इत्त भोः—Interjection implying delight caused by the relief got after the completion of his task. This speech also is स्वगत ।

अवसितम्—अव—सो + क्त—कर्त्तव्यि । “ ‘सो’ अन्तकर्त्तव्यि ” इति धातुः । स्वति, सती, लुङ्, असात् and असासीत् ।

समर्पितम्—सम्—अर्पे + क्त—कर्त्तव्यि ।

परिणमति—परि—नम + क्त्वि । The course of action turns out just as has been planned by the ministers. The plan was that Yaugandharayana should come out with queen Vasava datta in disguise from Lavanaka, when the king would be out a-hunting. The ministers should set fire to the queen and spread the rumour that the queen and Yaug were burnt to ashes. Yaug. should place the queen in charge of Padmavati. The king of Magadha would be persuaded to marry Padmavati to Udayana. The marriage would effect the recovery of the lost kingdom of Udayana. Then Yaug. would return Vasavadatta to Udayana when Padmavati herself would be able to testify to the chastity of queen Vasavadatta during the time of her separation from the king.

स्वामिनि—भावे ७मी ।

विश्वासस्थानम्—विशेष्य to the उद्दिश्य-word 'मगधराजपुत्री' । विश्वासस्थानम्—इतत् । Object of confidence. i. e. the person whom the king must believe.

• Rhetoric.—In या ईदृशी etc, there is the Dramatic peculiarity अनुमान । 'जिह्वादूहोऽनुमानता'—सा. द. । In ततः प्रतिष्ठिते etc.

there is the नाट्यालङ्कार called 'युक्ति'. 'युक्तिरर्थावधारणम्' i. e. to determine a future course of action.

### Sloka 11.

**Sans. Expl.**—‘यैः’ पुष्पकभद्रादिभिः आदिशिकैः ‘प्रथमं प्राक्’ ‘विपत्तिः’ राज्ञः उदयनस्य राज्यधंशं द्रव्यसमम् ‘प्रदिष्टा’ कथिता, ज्योतिर्विद्यादिषु ज्ञानबलेन इति बोद्धव्यम् ; ‘अथ’ परतः [ तैः एव ] ‘पद्मावती’ ‘नरपतिः’ ‘भविष्यी मन्त्रिणी’ भाविनी राज्ञी ‘दृष्टा’ दृष्टा इत्यर्थः । ‘तत्प्रत्ययात्’ तेषु सिद्धादेशे विद्यासात् ‘इदं कृतम्’ पद्मावतीसमीपे वासवदत्तायाः अवस्थापनरूपं कर्म विहितं, मयेति शेषः । ‘हि’ यतः ‘सुपरीक्षितानि’ सुष्ठु, आलोचितानि ‘सिद्धवाक्यानि’ भविष्यद्दृष्टानाम् आदेशान् ‘उत्क्रम्य’ अप्रमाणीकृत्य ‘विधिः’ नियतिः ‘न गच्छति’ । आदेशिकाः शास्त्रचक्षुषा यदयथा पश्यन्ति, तत्तथैव अविकृतं घटते इत्यर्थः ॥ ११ ॥

### Notes.

**यैः**—Nom. of प्रदिष्टा ! It refers to पुष्पक-भद्रक and others mentioned by Yaug when he first saw Padmavati.

**मन्त्रिणी**—Here used in the sense of ‘a queen’. But the word means ‘the principal queen with whom the king passes through the अभिषेक-ceremony’ ; ‘कृताभिषेका मन्त्रिणी’—अमरा :

**भविष्यी**—भू + षन् + ङीप् ।

**प्रदिष्टा**—प्र - दिष्ट + क्त - कर्मणि ।

**तत्प्रत्ययात्**—इती ५ सो । तेषु प्रत्ययः—७तत्, तस्मात् । Here तद् refers to the seers or to their predictions.

**सिद्धवाक्यानि**—Obj. of उत्क्रम्य । सिद्धानां वाक्यानि—इतत् ।

**सुपरीक्षितानि**—सु - परि - ईक्ष + क्त - कर्मणि ।

**उत्क्रम्य**—उत् - क्रम + क्यप् ।

**विधिः**—वि - धा + णि । ‘विधिं विधाने देवे च’—अमरा ।

**Rhetoric.**—Here the fig. of speech is ( कारणेन कार्यसमर्थन-रूपः ) अर्थान्तरव्यासः ।

**Metre.**—वसन्तलिक । ( See Sl. 4 ).

**Ch. of. voice.**—ये...विपत्तिं प्रदिष्टवन्तः...[ ते ] पश्चावतीम्....भविष्यीं  
महिषीं दृष्टवन्तः ।...इदं कृतवान् [ अहम् ] ।...विधिना...गम्यते ।

### Page 24.

**Sans. Expl.**—‘स्थितः मध्याह्नः’ द्विप्रहरसमयः समागतः इत्यर्थः । ‘दृढम्’  
अत्यन्तं ‘परिश्रान्तः’ क्लान्तः—‘विश्रमयिष्ये’ विगतश्रमो भविष्यामि ।...‘अभितः’  
चतुर्दिक्षु... ।

### Notes

ब्रह्मचारी—ब्रह्म ( = वेदाध्ययनं ) . चरति इति ब्रह्म - चर + खिनि—कर्त्तरि ।  
The word means ‘one in the first order of life.’

मध्याह्नः—मध्यम् अह्नः इति मध्याह्नः—एकदेश-तत् । अहन् is changed  
into अह् by the rule ‘अह्नोऽह् एतेभ्यः’ ‘रावाङ्गाहाः पुंसि’ इति पुंस्त्वम् ।  
दृढम् = अत्यन्तम् । ‘अतिवेल-भ्रशाल्यर्थातिमात्रोद्गाद-निर्भरम् । तीव्रैकान्त-  
नितान्तानि गाद-वाद-दृढानि च’ ॥—अमरः ।

परिश्रान्तः—परि - श्रम + क्त—कर्त्तरि ।

विश्रमयिष्ये—वि - श्रम + णिच् ( स्थाये ) + लुट् ए । श्रम is द्विवादि,  
परस्मैपदो ॥ आस्यति, शश्राम, श्रमिष्यति, अश्रमत् । In णिच् the form is,  
विश्रमयिष्ये instead of विश्रमयिष्ये by the rule ‘मितां ऋन्वः’ । विश्रमयिष्ये  
also is available according to some through the अनुवृत्ति of वा  
from the rule ‘वा चित्तिविरागे’ । See Mallinātha on Raghu I. 54.

**N. B.**—The आत्मनेपद is open to objection as the rule  
‘अणावकर्म्मकाश्चित्तवत्कर्त्तृकात्’ prescribes exclusive परस्मैपद in the  
case of those अणिजन्त roots which in their णिजन्त forms are  
intransitive and have animate beings for their subjects.

तपोवनेन—अनुक्त-कर्त्तृ ( भाववार्थे ) ।

**Rhetoric**—With the entrance of the ब्रह्मचारी we get the  
simultaneous appearance of persons of different castes and  
orders on the stage. Hence, there is the dramatic  
peculiarity called ‘वर्णसंहार’ in the sense in which अभिनवगुप्त  
takes it—‘चतुर्वर्ण्योपगमनं वर्ण-संहार उच्यते’ ।

### Sloka 12.

**Sans. Expl.**—‘देशगतप्रत्ययाः’ शान्तिपूर्वस्थान-माहात्म्यात् जातविज्ञासाः  
‘अपक्विताः’ अनुव्याः ‘हरिणाः’, ‘विस्त्रब्धं’ चरति स्वाच्छयेन धमन्ति । ‘सर्वे’

दयारचिताः' सख इ' लाणिताः 'इच्छाः' 'पुष्पफलैः' पुष्पाणां फलानाञ्च प्राप्स्यन्तीति इत्यर्थः 'सखसविभवाः' सौन्दर्यादिसम्पत्पूर्णाः, भवन्ति इति शेषः । 'कपिलानि' पिङ्गलवर्णानि 'गोकुलधनानि' गवां 'कुलानि' समूहाः एव धनानि 'भूयिष्ठ' प्राचुर्येण, विद्याने इति शेषः । 'दिशः' तपोवनमभितः सर्व्वे स्थलभागाः 'अक्षेत्रवत्यः' हलकाष्टभूमिरक्षिताः । 'निःसन्दिग्धम्' असंशयम् 'इदं' तपोवनम् । 'हि' यतः अयं धूमः 'वह्नाश्रयः' वह्नयः आश्रयाः स्थानानि यस्य सः, वह्नयः स्थानेभ्यः उद्गत इत्यर्थः ॥ १२ ॥

### Notes

विसृज्यम् Adverb, modifying चरन्ति । वि - सृज् + क्त - भावे ।

अचक्षिताः—न चक्षिताः—नञ्+तत् । चक्ष्+कर्म्मणि क्त । चक्ष्—प्रतिघाते—  
भ्वादिः, आत्मनेपदी । चक्षते, चैके, अचक्षिष्ट ।

देशगतप्रत्ययाः—प्रति - इ + अच्—भावे = प्रत्ययः । आगतः प्रत्ययः येषां ते—  
बहुव्रीहिः, देशात् आगत-प्रत्ययाः—भूतत् । Or, देशात् आगतः—भूतत्, देशगतः  
प्रत्ययः येषां ते—बहुव्रीहिः । Some read देशगतप्रत्ययात् ।

पुष्पफलैः—पुष्पाणि च फलानि च—इच्छाः, तैः । हेतौ श्या । In such cases  
we generally get समाहार and एकवद्भाव by the rule 'जातिरप्राणिणाम्',  
cf. पुष्पफलेन in Bhatti. II. When, however the genus (जाति  
is not emphasised there is no समाहार, and एकवद्भाव does not  
take place ; cf. 'रक्षिता नु विविधास्तृणैः'—भारविः ।

सखसविभवाः—सखस्रः विभवः येषां ते -बहुव्रीहिः । Alt. reading :—  
सखस्रविटपाः ॥ The branches of which are rich (in fruits and  
flowers ).

दयारचिताः—दयया रचिताः—इतत् । For the sense, cf. 'नादत्ते प्रिय-  
मखनापि भवतां चे हेन या पल्लवम्'—Sak.

भूयिष्ठम्—Adverb. बहु + इष्ठ ।

कपिलानि—कपिल means 'tawny' ; 'कङ्गारः कपिलः पिङ्गपिशङ्गौ कटु-  
पिङ्गलौ'—अमरः । Tawny cows are highly praised by the  
ancient authors of our country ; the word कपिला means 'a  
tawny cow' and is generally used in the sense of a cow  
giving a profuse quantity of milk. cf. 'सांख्यनिव कपिलाधितिष्ठम्  
(आश्रमम् अपश्यम्)'—कादम्बरी ।

गोकुलधनानि—गवां कुलानि—इतत्, तानि एव धनानि—कर्म्मधारयः ।

अक्षेत्रवत्यः—क्षेत्र + मतुप् + ऊनप् = क्षेत्रवती । न क्षेत्रवत्यः—नञ्+तत् ।

Here क्षेत्र is used in the sense of cultivated land, The sages

live on wild paddy ( नीवार ) and have no necessity of cultivating land.

निःसन्दिग्धम्—Adv. सम् - दिग् + क्त - भावे = सन्दिग्धम् (= सन्देहः ), नास्ति सन्दिग्धं यथा स्यात् तथा—बहुव्रीहिः ।

बह्वाश्रयः—बहुवः आश्रयाः यस्य सः—बहुव्रीहिः ।

Rhetoric.—The fig. of speech is स्वभावोक्तिः ।

Metre.—शाङ्ख्यलविक्रीडित । See Sl. 3.

Ch. of voice.—देशागतप्रत्ययैः अवकितैः हरिणैः...चर्यन्ते । सर्व्वैः दयारक्षितैः वृक्षैः...सम्बद्धविभवैः [ भूयन्ते ] । कपिलैः गोकुलधनैः...[ व्रत्यन्ते ] । दिग्भिः अक्षेववतीभिः [ भूयन्ते ]...अनेन तपोवनेन [ भूयन्ते ]...अनेन धूम्रमेन बह्वाश्रयेण [ भूयन्ते ] ।

### Pages 25—26.

Sans. Expl.—यावत् प्रविशामीत्यादि ।...‘आश्रमविरुद्धः’ आश्रमवासिभ्यः पृथग्भावापन्नः इत्यर्थः ‘एव जनः’ काञ्चुकीयः ।...निर्दोषम् प्रत्यवायशून्यम् ‘उप-सर्पणम्’ आश्रमान्तःप्रवेशः इत्यर्थः । ‘अये’ विषये ‘स्वोजनः’ नारी, अपि अत्र विद्यते इति शेषः । स्त्रीरम् इत्यादि । ‘स्त्रीरं स्त्रीरम्’ स्त्रीच्छया एव... । ‘सर्व्वजनसाधारणम्’ धनि-निर्धनादि-सर्व्वविधजनैः अवशिष्टेषु सेव्यम् ‘आश्रमपदं नाम’ आश्रमस्थलं भवत्येव ।

‘हम्’ उपलब्धिसूचकम् अश्वयम् ।

‘अक्षो’ विषये ‘परपुरुषदर्शनम्’ पति-व्यतिरिक्तपुरुषदर्शनम् ‘परिहरति’ त्यजति ‘आर्या’ इयं भद्रा । ‘भवतु’ ‘सुपरिपालनीयः’ अनायासेन रमणीयः, ‘स्त्रु’ एवायं ‘मन्त्रासः’ मत्समौपे न्यस्तं वासवदत्तारूपम् वस्तु ।—निसर्गत एव अ-सुरक्षाः कर्मिभ्यः विशेषतो रूपयौवनलावण्य-स्पृहणोयाकृतय ईदृश्यो ललनाकुल-ललामाया मानाः प्रमदा । तथापि यत इयं स्वयमेव परपुरुषदर्शनं परिहरति अतः अस्याः रक्षणे मम न कोऽपि महान् आयासो भवेदिति भावः ।

### Notes

अये—An interjection implying surprise. The student is astonished to see the Chamberlain so richly dressed, in the hermitage.

आश्रमविरुद्धः—आश्रमस्य विरुद्धः—इतत् । The rich style of the Chamberlain appeared inconsistent here.

नाम—अभ्युपगमे । The sense is that it is admitted on all hands. ‘नाम प्राकाश-सम्भाष-क्रोधीपगम-कुत्सनै’ इत्यमरः ।

निर्दोषम्—निः ( = नास्ति ) दोषः यस्मै न तत्—बहुव्रीहिः ।

उपसर्पणम्—उप—सुप् + लुगट्—भावे ।

स्त्रीजनः—स्त्री एव जनः—कर्मधारयः । The ब्रह्मचारी intends to avoid the sight of women. “( वर्ज्येत् ) स्त्रीणाञ्च प्रेक्षणालम्ब-सुपधातं पररुच ।”—मनु ।

N. B. In the older language स्त्री ( like ‘wife’ in English and Weid in German ) meant woman in general ; cf. ‘न स्त्री स्वातन्त्र्यमर्हति’ । When, however, the word came to signify the woman *par excellence* for the speaker, that is, the wife some other word was required to express the general sense and the word जन or लोक came to be tagged on to स्त्री for the purpose. Exactly the same was the development in English ; cf. ‘woman’ which stands for ‘wife man.’

स्वैरम्—Adverb. स्वेन ( स्वातन्त्र्येण ) ईर्से इति स्व—ईर + अच्—कचरि । स्व + ईर = स्वैरम् ( instead of स्वैरम् by the rule ‘स्वाद्वरेरिणोर्ह्रस्वत्तया’ । ‘मन्दस्वच्छन्दयो’ स्वैरः—अमरः । वीष्माया द्विकृतिः ; cf. ‘मन्दं मन्दं गुदति पवनः’ ( Meghaduta ). The normal form should have been स्वैस्वैरम् by the rule प्रकारे गुणवचनस्य ।

सर्वजनसाधारणम्—सर्वे जनाः—कर्मधारयः, तेषां साधारणम्—इतत् ।

हम्—An exclamation expressive of ‘agitation.’

परपुरुषदर्शमम्—परः पुरुषः—कर्मधारय तस्य दर्शनम्—इतत् ।

मन्त्रासः...मम or मयि न्यासः—इतत् or उतत् ।

Rhetoric.—The ब्रह्मचारी is introduced in order to explain to the audience the circumstance under which Vasavadatta and Yaug. have come to the hermitage and also to indicate the condition of king Udayana. Having no direct connection with any other part of the plot the part of the ब्रह्मचारी is to be regarded as a प्रकारी । ‘प्रसन्निक’ प्रदेयस्य चरितं प्रकारी मतां—साहित्यदर्पण ।

Remarks.—We should be now careful to notice the importance of the part played by the ब्रह्मचारी in the development of the plot. It reveals the depth of Udayana’s love for Vasavadatta and spreads a charm in the heart of Padmavati for which she will be eager to marry Udayana

Pages—27-28

**Sans. Expl.**—...‘पूर्व प्रविष्टाः’ भवदागमनात् प्राक् आगताः अतः अद्यतः भजतः अतिथ्यगृहणं युज्यते इति भावः ।...‘अतिथिसत्कारः’ अन्त्यागतस्य पूजा ।

...‘निहतपरिश्रमः’ अपगतखेदः ।

...‘क अधिष्ठानम् आर्यस्य’ कुत्र भवान् निवसति ?...

‘राजगृह्यतः अग्निं’ राजगृहात् आगच्छामि । ‘श्रुतिविशेषणार्थम्’ वेदविषये प्रकर्ष-  
लाभार्थम् ‘उषितवान् अग्निं’ अहम् अवसम् ।

...‘लावाणक-सङ्कीर्तनेन’ लावाणकग्रामस्य नामग्रहणेन ‘पुनः नवीकृतः इव’  
भूयोऽपि नूतनभावेन आपतितः इव ‘मे सन्नापः’ मम दुःखम् ।

Notes.

प्रविष्टाः—प्र—विश् + क्त—कर्त्तरि । The chamberlain entered there before the student, so he has a right to offer hospitality.

अतिथिसत्कारः—अतिथिः सत्कारः—इतत् ।

निहतपरिश्रमः—निहतः परिश्रमः यस्य सः—बहुव्रीहिः ।

क्त—किम् + अत् in the sense of ७मी । पक्षे तल—कुत्र । Rule—  
‘किम् अत् ( वा )’ । Though the root अधि + स्था governs the  
accusative, substantives derived from it are construed with  
the locative (अधिकरण) and not with the genitive; of  
अवाधिष्ठानं कुत्र ।

अधिष्ठानम्—अधिष्ठीयते एतत् ( i. e. स्थीयते अत्र ) इति अधि—स्था +  
लुट्—कर्त्तृणि ।

राजगृह्यतः—अपादाने ५मी । राजगृह्य ( modern Rajgir in the  
district of Gaya ) was the ancient capital of Magadha. See  
notes on the speech of काशुकौय ending in Sloka 6.

श्रुतिविशेषणार्थम्—श्रुतेः विशेषणम् ( = a special study )—इतत्  
तच्छब्द इदम्—नित्यसमासः ।

वत्सभूमि—वत्सानां भूमिः—इतत्, तस्याम् । वत्स—is the name of a  
province. Its capital was कौशाब्धी ( modern = Kosam )  
situated near modern Allahabad.

“अस्ति वत्स इति ख्यातो देशः..... । कौशाब्धी नाम तत्रास्ति मध्यभागे  
महापुरी ॥”—कथासरित्सागर ।

लावाणक—Lavanaka was a district belonging to the kings  
of the Vatsas. It was situated near Magadhe (mod. Behar).



No particular place, which can be identified with *Lavanaka*, can be traced now.

उचितवान्—वस + क्तवत् कर्त्तरि by the rule 'गत्वर्थोक्त्यर्थक . स्यास वस-जन-रुह् जीर्थ्यतिथ्यश्च' ।

हा लावाणकम् etc.—This was evidently spoken स्वगत ।

लावाणकसङ्कीर्त्तनेन—इती श्या, or Nom. of नवीकृतः । लावाणकस्य सङ्कीर्त्तनम्—इतत्, तेन । सम्...कृत् + लुट् + भावे—सङ्कीर्त्तनम् ।

नवीकृतः—अनवः नवः कृतः इति नव + च्चि - क्त + क्त - कर्म्मणि ।

अथ—Here used in the sense of प्रथ । 'मङ्गलानन्तरारम्भप्रश्नकार्त्त'- स्त्रीपञ्चो अथ—अमर ।

Rhetoric.—राजदृष्टोऽस्मि etc. and the following speeches of the ब्रह्मचारी are meant for indicating the events that had already taken place, and as such, are illustrations of the dramatic peculiarity called निरुक्ति । 'पूर्वसिद्धार्थकथन' निरुक्तिरिति कीर्त्तितम्—सा. द. ।

### Pages 28—29

Sans Expl. 'यदि' 'अनवसिता' न निःशेषिता 'विद्या'... । 'अतिदारुणम्' 'अत्यन्त' कठोरम् 'व्यसनं' विपत् संवत्तम् घटितम् ।

...इदम् अभिप्रेता' अतीव प्रिया, 'किल' ऐतिह्य ।

...स्रगयानिष्क्रान्ते' आखटकार्यं वह्निर्गते, 'राजनि', यामदाह्नेन' लावाणक-यामस्य दाहिन, 'दग्धा' वासवदत्ता इति शेषः ।

### Notes.

अनवसिता—न अवसिता - गज्जत् । अव - सो + क्त - कर्म्मणि । 'सो अन्तकर्म्मणि' इति धातुः ।

अतिदारुणम्—अति दारुणम्—सङ्क्षुपा ।

व्यसनम्—वि - अस + लुट्—कर्त्तरि or करणे । 'व्यसनं विपदि अंशे दोषे कामजकोपजे'—अमर ।

अभिप्रेता—अभि - प्र - इ ( ण् ) + क्त—कर्म्मणि ।

स्रगयानिष्क्रान्ते—स्रगयार्थे निष्क्रान्तः—सङ्क्षुपा, तथाम् । N. B.—We do not call it a वृत्तित् as the sense of प्रकृति-विकृतिभाव is not present here.

राजनि—भावे औ ।

Remarks.—तत्तत्तत्तत् etc.—Here we should observe how

quickly a rumour spreads and how truth and falsehood remain inextricably mixed together in it. The spectators of the dramatic performance can see Vasavadatta before them and enjoy the fun, when they hear that she has been burnt to death.

### Pages 30—31

**Sans Expl.**—‘अलीकम्’ मिथ्या ‘एतत्’ वासवदत्तायाः मरणम् इत्यर्थः ।... ‘मन्दभाग’ भाग्यहीना तादृशपतिविरहादिति बोद्धव्यम् ।

...‘ताम् अभ्यवपत्तु कामः’ वासवदत्तां रक्षितुम् इच्छन्...‘सचिवः’ मन्त्री ‘तस्मिन् एव अग्नौ’ यत्र वासवदत्ता दग्धा तत्रैव ‘पतितः’ ।

‘मत्तं’ पतितः इति’ तत्र प्रश्न आत्मप्रच्छादनार्थं म् सन्देहप्रकाशः बोद्धव्यः ।

...‘प्रतिनिवृत्तः’ स्वगयातः प्रत्यागतः...तद्वृत्तान्तं” सन्दिग्धाः सचिवस्य च श्रुताम् ‘तयोः वियोगजनितसन्तापः’ तयोः विरहेण उत्पादितः शोकः यस्य तादृशः...‘अमात्यैः’ कर्मवृत्तपद्धतिभिः सचिवैः ‘महता यत्नेन’ प्रयासातिशयेन ‘वारितः’ मरणव्यवसायात् रक्षितः इत्यर्थः ।

...‘आर्यपुत्रस्य’ स्वामिनः ‘मयि सानुक्रोशत्वम्’ मयि अनुकम्पाम् ।

### Notes

अलीकम्—‘अलीकं त्वप्रियेऽवृत्ते’—अमरः ।

मन्दभाग—मन्दः भागः ( भाग्यम् ) यस्याः सा—बहुव्रीहिः ।

अभ्यवपत्तु कामः—अभि—अव-पठ् + तुम् अभ्यवपत्तुम्—to help her out i. e. to rescue her. अभ्यवपत्तुं कामः यस्याः सा—बहुव्रीहिः ! The म् of तुम् is dropped by the dictum ‘तु’ काममनसौरपि । अभ्यवपत्ति means ‘succour’. ‘व्यसन-साहाय्यम् अभ्यवपत्तिः इति कौटिल्यः । We think अभ्यवपत्ति is the same as अनुग्रहपत्ति of later Sanskrit. अनुग्रहपत्तिरनुग्रहः’—इत्यमरः ।

तद्वृत्तान्तम्—सः वृत्तान्तः—कर्मधारयः, तम् ।

वियोगजनितसन्तापः—Adj. to राजा । जन् + णिच् + क्त—कर्मेणि जनित । वियोगेन जनितः—इतत्, तादृशः सन्तापः यस्य सः—बहुव्रीहिः । This is an instance of ‘सापेक्षत्वेऽपि गमकत्वात् समासः’ तयोः being dependent upon वियोग ।

प्राणान्—Always plural. (When singular, it means the प्राणवायु—one of the 5 vital winds).

परित्यक्तुं कामः—परित्यक्तुम् कामः यस्य सः बहुव्रीहिः । See notes on अभ्यवपक्तुं कामः ।

अमात्यः—अमा is an अव्यय meaning 'सह' । अमा+त्यप् by the rule 'अव्ययात्त्यप्' ।

यत्नेन—करणे ऽथा ।

सानुक्रोशत्वम्—अनु—क्रुश् + घञ्—भावे अनुक्रोशः ; compassion. अनुक्रोशेन सय वर्त्तमानः सानुक्रोशः—बहुव्रीहिः । तस्य भावः इति त्व-प्रत्ययः ।

Remarks.—अलौकिकम् etc. and जानामि etc.—These two speeches of Vasavadatta are स्वगत । सत्यं पतित इति—This speech serves as a screen for the external manifestations of his internal agitation, which is natural under the circumstances. ततः प्रतिनिवृत्तं etc.—The sense of this sentence is that the king loves his wife more than his life. So, this speech has its effect on the heart of Padmavati, which will be naturally attracted by the merits of Udayana which are very rare in other people.

### Pages 31—32

Sans. Expl.—ततस्तस्याः इत्यादि । 'तस्याः' वासवदत्तायाः, 'शरीरोपभुक्तानि' देहे धृतानि अतः 'कृतोपभोगानि' दग्धशेषाणि' दाह्यावशिष्टानि 'आभरणानि' अलङ्कारान् 'परिष्वज्य' आलिङ्ग्य, वक्षसि निधाय इत्यर्थः 'राजा मोहम् उपगतः' उदयनः विगतसंज्ञः अभवत् । प्रियाङ्गुसंस्पृष्टानाम् अलङ्काराणां सन्दर्शनेन संस्पर्शनेन च अतिभूतिम् आरुढोऽस्य विरहसन्ताप इति भावः ।

...सकामः' पूर्णमनोरथः 'इदानीम्' इत्यादि वासवदत्तायाः खेदोक्तिः ।..... 'भर्तृदारिके' पद्मावतीं सम्बोध्य आह इति बोद्धव्यम्... 'इयम् आर्या' वासवदत्ता ।

'सानुक्रोशया' अनुकम्पाशीलया...

'अथ किम्' यथा भवती आह तथैव इत्यर्थः । 'प्रकृत्या' स्वभावेन 'सानुक्रोशा' कोमलहृदया 'मि भगिनी'... ।

### Notes

शरीरोपभुक्तानि—शरीरेण उपभुक्तानि—इतत् । उप—भुज् + क्त कर्कषि ।

दग्धशेषाणि—दह् + क्त—कर्कषि दग्ध । दग्धानि ( आभरणानि ) means 'the ornaments' that were burnt. दग्धेभ्यः शेषाणि—इतत् ।

परिष्वज्य—परि—स्वङ् + ल्यप् ।

सकामः—कामेन सह वर्त्तमानः—बहुव्रीहिः ।

सानुक्रोश्या—अनु—क्रुश+चञ् अनुक्रोशः ; pity ; compassion. अनु-  
क्रोशेन सह वर्त्तमाना...बहुव्रीहिः तथा ।

प्रकृत्या—एषा by the rule प्रकृत्यादिभ्य उपसंख्यानम् ।

Remarks—सकाम इदानीम् etc. In this short speech, the conflict of emotions in the heart of Vasavadatta is revealed. She cannot bear a moment's separation from her husband, yet she is ready to undergo any trouble for her husband's good. She has much faith in the loyalty and integrity of the minister ; so she consented to come out of Lavanaka. She does not know the consequence of her actions. As a measure of relief, she keeps no responsibility on herself but depends on Yaug. at every step. Now she is quite helpless and cannot understand whether he has done right or wrong.

प्रकृत्या—सानुक्रोश—The minister says this so that none may recognise the lady as Vasavadatta.

Sans. Expl.—‘ततः’ ‘शनैः शनैः’ क्रमशः ‘प्रतिलब्धसंज्ञः’ प्रातश्चेतन्यः ‘संज्ञः’ जातः ।

‘दिश्या’ भाग्येन ‘प्रियते’ जीवतीत्यर्थः ‘मोह’ ‘गतः’ सूक्ष्मां आपन्नः शून्यमिव मे हृदयम् नै राश्रयपूर्णं म् इव मे मनः, अभूदिति शेषः ।

...‘महौतलपरिसर्पणपांसुपाटलशरीरः’ भूतलि विचेष्टनात् धूलिरञ्जितदेहः ‘सहसा उत्थाय’...‘किमपि किमपि’ नानाविधम्... ।

### Notes.

शनैः—Adverb.

प्रतिलब्धसंज्ञः—प्रतिलब्धा संज्ञा येन सः—बहुव्रीहिः ।

प्रियते—धृ (to live) + लट् ते । This धृ (meaning अवस्थान) is तुदादि, आत्मनेपदी । . ३

महौतलपरिसर्पण etc.—मह्याः तलम्—इतत्, तस्मिन् परिसर्पणम्—उतत् ; पांसुभिः पाटलम्—इतत्, महौतलपरिसर्पणपांसुपाटलं शरीरं यस्य सः—बहुव्रीहिः ।

प्रियशिष्ये—प्रिया शिष्या—कर्त्तव्यधारयः, सम्बोधन । Udayana had been engaged to teach Vasavadatta the art of playing on the lute in her father's palace before he eloped with her.

Page 38. Sloka 13.

Sans. Expl.—‘इदानीं’ सम्यति, वासवदत्तायाः विरह इत्यर्थः, ‘चक्रवाकाः’ प्रत्यक्षं रजनीसमये विरहदुःखभाणिनः पक्षिभिर्निषाः [ अपि ] ‘न एव तादृशः नैव

दुःखिताः, तेष्वपि उदयनोऽधिकतरं दुःखी इत्यर्थः । 'अन्धश्चपि', 'स्त्रीविशेषः' विशिष्टगुणाभिः पक्षीभिः 'वियुक्ताः' विरहिता जनाः 'नैव' उदयनवत् दुःखिता इति शेषः । 'या' पक्षी 'भर्ता' स्वामी 'तथा वेति' तथा बहु मन्थते, यथा उदयनः वासवदत्ताम् अमन्थत 'सा स्त्री' 'धन्या' सौभाग्यवती । 'भर्तृच्छेदात्' स्वामिनः अश्रुतात् 'सा हि' वासवदत्ता, 'दग्धाश्चपि' भस्मीभूता अपि 'अदग्धा' नैव सन्ता । सर्वभुजा वैशालरेण तस्याः शरीरमात्रं भस्मीकृतम्, अतस्तु भर्तृहृदये निरन्तरं जागर्यैव, अतएव भस्मसाद्-भूतेऽपि भौतिके पिष्टे भ्रियत एवाम्नी । सुष्ठु खलूक्तं भवभूतिना "न खलु स उपरतो यस्य वक्त्रभः अरति ।"—वासवदत्ता चिरञ्जरणीया जाता इति निष्कृष्टोर्थः ॥ १२ ॥

### Notes.

धरद्—This should be translated as धरति which form, though ungrammatical, has been explicitly used by Bhasa in many places. See Intro. Sec II.

तादृशः—Pandit Ganapati Shastri in his first edition read दुःखिताः तादृशः । That was merely conjectural, the word being illegible as the Mss were worm-eaten. The actual reading has been discovered through a Ms. secured later on.

चक्रवाकाः—Chakravaka ( ruddy goose ) is a class of birds which are famous for their conjugal love. They are supposed by poets to pass their nights in great anxiety when each remains separated from its mate ; cf. चक्रवाकवध एवामन्ते हि सहचरं, उवह्निदा रचयो—Sak. Also, 'दूरीभूते मयि सहचरे चक्रवाकीमिवैवान्—Meghaduta.

स्त्रीविशेषः—Nom. of वियुक्ता । स्त्रीषु विशेषाः—७तत्, तैः । विशिष्यन्ते ये ते विशेषाः ; कर्कषि चञ् । As examples of स्त्रीविशेष here may be cited the names of इन्दुमती, सीता and उर्वशी whose loss was much mourned by अञ्ज, राम and पुष्करवत्स ।

धन्या—धनं लब्ध्वा इति धन + यत् । 'धनगणाकृत्वा' इति यत् । [लब्ध्वा is in दन]

भर्तृच्छेदात्—इतत् । हितौ प्रसी ।

अदग्धा—अञ् + तत् । दह + क्त—कर्कषि दग्धा । For the sense, cf. 'उपरताय्युपरता मङ्गसेनपुत्री, एवमनुकम्पमाना भार्यपुत्रेण'—Act VI.

Metre.—Th metre is शालिनी । 'मात् तौ गी चेच्छालिनी वेदबोकेः' ।

Rhetoric.—The fig.s of speech are व्यतिरेक in the first three feet and विरोध in the fourth foot.

Ch. of voice.—चक्रवाकीः—तादृशः अन्यैः...वियुक्तैः... (भूयते) । या भर्ता...विद्यते, तथा स्त्रिया धनया (भूयते) ।...तथा...दग्धया...अदग्धया (भूयते) ।

## Page 34

**Sans. Expl.**—‘पर्यवस्थापयितुम्’ सान्वयितुम्...‘यववान्’ अवाहृतः... ‘दृढं’ प्रयववान् अतीव चेष्टाशीलः ‘तत्रभवन्’ महाराजमुदयनम्... ।

## Notes.

पर्यवस्थापयितुम्—परि—अव—स्था + लिच् + तुम् ।

दृढम्—Adverb, modifying प्रयववान् ।

**Remarks.**—अथ भो: eto.—Yaug. put this question with a view to finding out whether his scheme had been followed by every one concerned in the matter. The duty imposed on Rumanwan was to attend the king.

## Page 35. Sloka 14.

**Sans. Expl.**—( ‘स हि’ रुमत्वान् ) ‘अनाहारे’ भोजनविरति-विषये ‘तुल्यः’ राज्ञः सद्दृशः, राजापि सर्व्वदा भोजनविरतः सोऽपि तथा इत्यर्थः । ‘प्रतत-रुदित-चामवदनः’ अविरतं रोदनेन कृशमुखः, ‘शरीरे’ अङ्गेषु ‘संस्कारं’ भूषादि ‘वृपतिसमदुःखं’ राज्ञा उदयनेन तुल्यशोकं यथा स्यात् तथा ‘परिवहन्’ धारयन् ‘दिवा वा रात्रौ वा’ रात्रिन्दिवम् ‘यत्र’ ‘नरपतिं परिचरति’ राजानं सेवते । ‘वृपः’ सद्यः ‘यदि प्राणान् त्यजति’ यदि सद्दृशः म्रियते, ‘तस्य अपि’ उपरमः स्युः, भवेदिति शेषः । राज्ञः तुल्यावस्थ एव रुमत्वान् तं सदव सेवितुम् कृतयवः इत्यर्थः ॥ १४ ॥

## Notes

अनाहारि—अधिकरणे ७मी ।

प्रतत eto.—Adj. to सः । प्र—तल + क्त—कर्त्तरि=प्रतत ; रुद + क्त—भावे=रुदित ; चै + क्त—कर्त्तरि=चाम by the rule ‘चायो मः’ । प्रततं रुदितम्—कर्त्तृधारयः, तेन चामम्—इतत् ; तादृशं वदनं यस्य सः—बहुव्रीहिः ।

वृपतिसमदुःखम्—Adverb. समं दुःखं यथा स्यात्—बहुव्रीहिः ; वृपतिना समदुःखम्—इतत् ।

परिवहन्—Adj. to सः । परि—वह + शतृ । Obj—संस्कारम् ।

दिवा—अव्यय, ७मी १व ।

उपरमः—Nom. of भवेत् understood. ‘उप—रम + चञ्—भावे ।

Rhetoric.—The fig. of speech is स्वभावोक्ति ।

Metre.—शिखरिणी । ‘रसैरुद्रं शिखरा यमनसभलागः शिखरिणी’ ।

**Ch. of. voice.**—( तेन )...तुल्येन,—वदनेन ...परिवहता—नरपतिः परिचर्यते । वृषेण...प्राणाः त्यज्यन्ते ...उपरमेण [ भयते ] ।

**Sans. Expl.**—‘दिष्टा’ भाग्येन ‘सुनिश्चितः’ सजनसमीपे स्थापितः ‘इदानीम्’ ‘इदानीम्’ ‘आर्यपुत्रः’ ने पतिः ।...‘महदभारम्’ महतः श्रेष्ठजनस्य उपयुक्तं भारम् कार्यगौरवम् ‘उद्वहति’ धारयति ‘रुमण्वान्’... ।

### Notes.

सुनिश्चितः—सु—नि—चित् + क्त—कर्त्तृणि । Obj -- आर्यपुत्रः ।

महदभारम्—महतः भारः—इतत्, तम् । Note that महान् भारम् would give the compound महत्भारम् । In the Trivandrum plays, the rule regarding the substitution of आ for the final of महत् is not always observed.

### Page 36. Sloka 15.

**Sans. Expl.**—‘अयं भारः हि’ मनोपरि न्यस्तः राजमहिषोरच्चारुपो भारः हि ‘सविश्रमः’ सविरामः, पद्मावती-हस्ते न्यासस्वपेण समर्पणादिति बोद्धव्यम् ‘तस्य तु श्रमः’ रुमण्वतस्तु राजरक्षणकालिः ‘प्रसक्तः’ अविरामः, अन्यस्य असाध्यत्वात् इति बोद्धव्यम् । ‘नराधिपः’ राजा ‘यत्र अधीनः’ यस्य यदायतः, ‘तस्मिन्’ ‘सर्व्वे’ हि समश्रम एव ‘अधीनम्’,—तस्य यदाभावे न किमपि रक्षामाप्नोति इत्यर्थः ॥ १५ ॥

### Notes

सविश्रमः—वि—श्रम् + वज्—विश्रमः ; cessation. विश्रमेण सह वर्त्तमानः—बहुव्रीहिः । The वृद्धि of the उपधा of the root श्रम् is barred by the rule ‘नोदातोपदेशस्य भालस्य अनाचमेः’ । The form विश्रामः, however, is often met with ; cf, ‘विश्रामो हृदयस्य यत्र &c,’—Uttara-charita. So, some grammarians have the following rule—‘विश्रामो वा’ ।

अयं भारः—एष कार्यभारः—This burden of duty imposed on me i. e. the protection of the queen.

प्रसक्तः—Adj. to श्रमः । प्र—सञ् + क्त—कर्त्तरि । सञ् means ‘to adhere to’, (hence) ‘to be incessant.’

तस्मिन्—सप्तमी in connection with अधीन as indicated by the rule ‘सप्तमी शौखेः’ forming ञ्मीतत् compound. The शौखादि-गण contains in it the word अधि, and hence it follows that ञ्मी is used in connection with अधि ।

अधीनम्—अधि is an अव्यय meaning ‘under.’ It has been read in the शौखादि class and forms a ञ्मीतत् compound. A

compound ending in अधि always takes the affix ख ( ईन ) after it by the rule '—अध्यत्तरपदात् खः' । Then, by analogy, the word came to be used by itself ; cf. वयस्क, इत्या (singly), etc., in Bengali. अधीन has been used both by the Varttika-kara and by the भाष्यकार and must, therefore be, regarded as correct—वाक्यं वक्तव्यधीनं हि (वार्तिक I. 1.59 ), 'तदेतत् प्रयोक्तव्यधीनं हि' (भाष्य ८।१।४) । The following exposition also may be given—इलम् (= प्रभुम् ) अधिगतः = अधीनः । One having a master to serve', hence, subordinate.

Metre.—अनुष्टुप् ।

Ch. of voice.—अनेन भारेण सविश्रमिण [भूयते]...श्रमेण प्रसक्तो न [भूयते] ।  
...सर्वे ण अधीने न [भूयते],...अधीने न नराधिपे न [भूयते] ।

### Page 36. अथ भो.....etc.

Sans. Expl.—अथ भोः पर्यवस्थापित इत्यादि— । 'भोः' हे ब्रह्मचारिन् 'पर्यवस्थापितः' प्रकृतिम् आपादितः 'इदानीं' सम्प्रति 'स राजा' उदयनः, इति यौगन्धरायणस्य प्रश्नः ।

'न जाने' नावगच्छामि, ततः प्राक् लावाणकाद् आगमनाद् इति बोद्धव्यम् । 'इह तथा सह इमितम्' इत्यादि रात्रः विलाप-प्रकारम् आह । 'पर्युषितम्' मया परितो वासः कृतः इत्यर्थः । 'अमात्यैः' मन्त्रिभिः 'महता यत्नेन' चेष्टातिशयेन 'तस्मात् शान्तात्' लावाणकात् 'गृहीत्वा' तेन 'अपक्रान्तम्' स्थानान्तरं गतम् । 'ततः निष्क्रान्ते राजनि' रात्रः गमनात् परम् 'प्रोषितनक्षत्रचन्द्रम् इव नभः' नक्षत्रैः चन्द्रेण च विहीनम् जातः ।... 'निर्गतोऽस्मि' तं विहाय आगतो भवामि ।

### Notes.

भोः—A vocative particle. 'नाम्नां स्वरूपभावो हि भोभाव ऋषिभिः स्मृतः'—मनुः ।

पर्यवस्थापितः—परि—अव—स्था + णिच् + क्त कर्षणि ।

पर्युषितम्,—परि—वस + क्त—भावे । Nom.—मया understood. परि with वस् often means 'to be stale.' Here, however, that meaning is not intended.

यत्नेन—करणे श्या । It is करण of गृहीत्वा ।

अपक्रान्तम्—अप—क्रम + क्त—भावे । Nom.—अमात्यैः ।



निष्क्रान्ते—Adj. to राजनि । निस्—कृत् + क्त—कर्त्तरि ।

राजनि—भावे ७मी ।

प्रोषितनखचन्द्रम्—Adj. to नभः । प्र—वस + क्त—कर्त्तरि = प्रोषित ।  
नखत्राणि च चन्द्रश्च नखत्रचन्द्रा—इन्द्रः, प्रोषिताः नखत्रचन्द्राः यस्मात् तत्—  
बहुव्रीहिः ।

अरमणीयः—Adj. to यामः । रमयति इति रमणीयः । रम + ञनीय—  
कर्त्तरि, बाहुलकात् । न रमणीयः—नञतत् ।

Rhetoric—Here exists the dramatic peculiarity (माध्यालङ्कार) called उत्कीर्त्तनम् । “—भूतकार्याख्यानम् उत्कीर्त्तनं मतम्”—सा. द. । In ततो निष्क्रान्त etc., the fig. of speech is उपमा । [ The king is compared to the moon, the ministers and Vasavadatta to the stars, and the village to the sky ].

Pages 37—38. स खलु etc.

Sans. Expl.—‘गुणवान्’ श्रुत्वा गुणशाली.....‘आगन्तुकेन’ अपरिचिन्नेन  
‘एवं’ पूर्वोक्तप्रकारेण ‘प्रशस्यते’ स्तूयते ।

.....‘अपरा स्त्री’ लब्ध्वा अपि ‘तस्य’ हस्तं गमिष्यति’ तेन परिणीता भविष्यति  
(सर्वथा त्वर्थं व उदयनेन सह परिणये प्रयत्न आस्थेय इत्याशयः) ।

‘हृदयेनैव सह एवं मत्सङ्गत्य’ ज्ञात्वा एव ‘मन्त्रितम्’ आलोचितम्, चेष्टा इति  
शेषः ।

‘आशुच्छामि’ गमनानुमतिं याच्ये ‘भवन्तौ’ परित्राजकं (यौगन्धरायणं)  
काञ्चकीयञ्च ।...‘अर्थं सिद्धये’ उद्दिश्य-साधनाय ।

### Notes.

गुणवान्—The form in १मा बहुवचन of a Sanskrit word *minus* the विसर्ग is often regarded as a base in later languages developed from Sanskrit. cf. गुणवान् (Prakrit); ग्रीमन्, भाग्यवान् (Bengali); pater (Latin); hunter (English—from हन्तारः); &c. This is an almost universal rule, although this is not mentioned in Grimm's Laws.

नाम—An अव्यय used in the sense of अभ्युपगम (admission); cf. ‘विनीतवेशेन प्रवेष्टव्यानि तपोवनानि नाम’ । ‘न खलु धीमतां कश्चिदविषयो नाम—sak.

प्रशस्यते—प्र—शंस + कर्त्तृवाच्ये लट् ।

आपृच्छामि—आ—प्रच्छ + लट् मि (for ए) । आ—प्रच्छ is आत्मनेपदी by the rule 'आङि गु-प्रच्छोः' । But this rule is not followed here. Some hold that Bhasa flourished before these rules were framed or confirmed.

अथ सिद्धये—तादृश्ये ४र्थो । अर्थस्य सिद्धिः—इतत्, तस्य ।

Rhetoric.—In मो ख गुणवन्तो etc. there is the dramatic peculiarity called अति । 'अति' केनचिदंशेन किञ्चिद्व्यङ्गानुमीयते—सा. द. ।

Page 39.

Sans. Expl.—साधु, अहमपि etc.—... 'तवभत्या' मूक्यया, पद्मावत्या इत्यर्थः ।

..... 'गन्तुमिच्छति' एष परिव्राजक इति शेषः, 'किल' वार्तायाम् 'उत्कण्ठिष्यते' वित्याकृष्टा भविष्यति । 'साधुजनहस्तगता' सञ्जनस्य पद्मावतीरूपस्य 'हस्तं गता' आश्रयं प्राप्ता...

### Notes

अभ्यनुज्ञातः—अभि—अनु—ज्ञा + क्त—कर्त्तव्यि । Adj. to एष परिव्राजकः ( यौगन्धरायणः ) understood.

किल—As he says. 'किल सम्भव्य-वार्तायोः' । Here the sense of वार्ता is to be applied in a limited sense.

साधुजनहस्तगता—साधुः जनः—कर्त्तव्यधारयः, तस्य हस्तः—इतत्, तं गता—इतत् ।

उत्कण्ठिष्यति—The परस्मै पद is irregular.

Pages 39—40.

Sans. Expl.—गच्छतु भवान् etc. 'पुनर्दर्शनाय' पुनरपि आगत्य अस्मभ्यं दर्शनं दातुम् [ तव पुनरागमनेन वयं सन्तुष्टा भविष्याम इत्यर्थः ] । 'तथास्तु' अधुना यामि, कार्यसिद्धेः परं पुनर्भवतां समीपे आगमिष्यामि इत्यर्थः । 'समय इदानीम्' अभ्यन्तरं प्रवेष्टुम्, सभ्या समागता, अधुना गृहप्रवेशकाल उपस्थितः ।

..... 'जाति' वत्से 'तव सदृश' रूपकुलशीलादिभिः त्वत्पुत्र्य 'भर्तारं' स्वामिनं 'लभस्व' प्राप्नुहि ।

..... 'अचिरं' अनतिविलम्बेन..... 'समासादय' प्राप्नुहि । 'अनुगृहीता' अभिमताशीर्षामेन संवर्द्धिता ।

... 'इतः इतः' अनेन यथा आगच्छतु इत्यर्थः ।

### Notes.

अभ्यन्तरम्—Obj. of प्रवेष्टुम् । They had come out of their (temporary) residence in the hermitage to make the

announcement mentioned in page 11. Now that it is evening, it is now time for them to retire and go inside.

तव—इष्टी with सदृश by the rule 'तुल्यार्धे रतुलोपमाभ्यां तृतीयान्यतर-स्थानम्' ।

सदृशम्—Abj. to भर्तारम् । ( समानः दृश्यते इत्यर्थे ) समानः पश्यति ( ज्ञानविषयो भवति ) इति समान—दृश्+कञ्—कर्त्तृवाच्ये ( कर्मकर्त्तृवाच्ये ) । Rules—"त्यदादिषु दृश्ः क्नालोचने कञ् च"; सनानान्यथोश्च इति वाच्यम् ।' समान be comes स by the rule "दृग्-दृश्-वतुषु" ।

N. R. The affix is prescribed in कर्त्तृवाच्य । The sense is that of कर्मकर्त्तृवाच्य । 'समानो दृश्यते इति न विग्रहः, कर्त्तार्येव क्तिन्-विधानात्, किन्तु कर्मकर्त्तरि क्तिन्-कञौ । समानः पश्यति इति विग्रहः । समानत्वेन ज्ञान-विषयो भवतीत्यर्थः' इति भाष्ये स्पष्टम्—इति बालसनोरता । Some (e. g. काशिका) regard these words ( viz. तादृश, सदृश, सदृश, &c. ) as रुढ and therefore not admitting of any strict विग्रह ।

समासादय—सम्—आ—सद+णिच्+लोट्+ङि ।

Rhetoric.—In जादे । तव सदसि' etc. and त्वं पि etc. there is dramatic peculiarity (नाट्यालङ्कार) named आशीः । 'आशीरिष्टजनश'मा—साहित्यदर्पण ।

### Pages 41 Sloka 16.

Sans Expl.—'खगा' पक्षिणः 'वामोपेता' कुलायं गता, 'सुनिजनः' तपस्विजन, 'मल्लिम् अवगाढः' स्नानाय जलं प्राविष्टः, 'प्रदीप्तः अग्निः' प्रज्वलित, यज्ञाग्नि 'भाति' दोष्यने [ मस्थ्यागमे अग्ने, शोभा वईते एव इति बौद्धव्यम् ], 'धूमः' यज्ञाग्नि समुद्भूतः इत्यर्थः 'सुनिवनं' तपोवनं 'प्रविचरति' व्याप्य सर्व्वतो याति, रविः सूर्यः 'अपि च' 'संज्ञितकिरण' संहतरश्मिजालः 'दूरात्' गगनस्य उच्चस्थलात् 'परिभष्टः' अधोर्दिशं पतित [ मस्थ्याया तस्य तथा प्रतीयमानत्वात् परिभष्ट इत्युक्तम् ], 'अमी' रविः 'रश्मि' व्याप्य रथस्य गतिपरिवर्त्तनं विधाय 'शनैः' मन्दगत्या 'अस्तश्चिखर' प्रविशति 'अस्तमनपर्व्वतशृङ्ग' गच्छति [ शन रस्तगतमनमपि रवे, यथा प्रतीयते तथैव वर्णितम् इति बौद्धव्यम्, नतु वास्तवं गतिपरिवर्त्तनं गतिमान्द्यं वा विद्यते ] ॥ १६ ॥

### Notes.

खगाः—खे ( आकाशे ) गच्छन्ति इति खगाः । ख—गम+ङ—कर्त्तरि ।

वामोपेताः—वासम् उपेताः—२ तत् ।

अवगाढः—अव गाढ+क्त—कर्त्तरि । Obj.—मल्लिम् ।

सुनिजनः—सुनिः एव जनः—कर्मधारयः ।

प्रदीप्तः—प्र—दीप + क्त—कर्त्तरि ।

सुनिवनम्—सुनीनां वनम्—इतत् । Obj. of प्रविचरति ।

दूरात्—५मो by the rule 'दूरान्तिकार्थे भ्यो द्वितीया च' ।

संक्षिप्तकिरणः—Adj. to रविः । संक्षिप्ताः किरणाः येन सः—बहुव्रीहिः ।

प्रावर्त्त—वि—आ—वृत् + णिच् + ल्यप् ।

शनं.—अव्ययम् ; Adverb.

अस्तशिखरम्—इतत् । 'कृतोम्बो शिखरं शङ्खम्—अमरः ।

Rhetoric.—The fig. of speech is स्वभावोक्ति । Def.—'स्वभावोक्तिस्तु

डिग्भादः स्वक्रियारूपवर्णनम्—काव्य प्रकाश ।

Ch. of Voice—स्वगैः वासोपेतैः [भूयते], सुनिजनेन सलिलम् अवगादम्, प्रदीप्तेन अग्निना भायते, धुमेन सुनिवनम् प्रविचर्यते, रविणा.....संक्षिप्तकिरणेन... परित्यष्टेन [ भूयते ] अमुना...अस्तशिखरं प्रविश्यते ।

निष्क्रान्तः—निस्—क्रम + क्त—कर्त्तरि ।

अङ्गः—An Act. An अङ्ग has thus been defined in the साहित्यदर्पण—

“प्रत्यक्षनटचरितो रसभाव-समुज्ज्वलः ।

भवेद्गुदशब्दार्थः क्षुद्रचूर्णकसंयुतः ॥

विच्छिन्नावान्तरैः कार्यैः किञ्चित्संलग्नमिन्दुकः ।

युक्तो न बहुभिः कार्यैर्ब्रजसद्वतिमान् न च ॥

नाना-विधान-संयुक्तो नातिप्रचुरपद्यवान् ।

आवश्यकानां कार्याणामविरोधाद्विनिर्मितः ॥

नानेकदिन-निर्वर्त्तकथया सम्प्रयोजितः ।

आसन्ननायकः पात्रैर्युतस्त्रिचतुरैस्तथा ॥

प्रत्यक्षचित्रचरितैर्युक्तो भावरसोद्भवैः ।

अन्तर्निष्क्रान्तनिखिलपात्रोऽङ्ग इति कौर्त्तितः ॥”

End of Act I.

— — —

## Act II

Page 42—43. कुञ्जरि ए etc.

### Notes

**Sans. Expl.**—कुञ्जरिका इति अपरचेटीनाम् ।....‘भर्तृदारिका’ ‘भर्तृः’ राज्ञः दर्शकपितुः दारिका कन्या, राजपुत्री इत्यर्थः ।...‘भणसि’ कथयसि...‘माधवीलता-मण्डपस्य पार्श्वतः’ वासनीलतामण्डपस्य पार्श्वे, ‘कन्दुकेन’ क्रीडागोलकेन...। ‘उप-सर्पामि’ तत्समीपं गच्छामि । ‘अन्धो’ विस्मयमूचकम् अव्ययम् ।...‘उत्तकृतकर्ण-चूलिकेन’ उन्नमिता कर्णचूलिका तन्नामभूषणविशेषः यस्मिन् तेन, ‘व्यायामसञ्जात-स्वदविन्दु-विचित्रितेन’ व्यायामेन क्रन्दुकक्रीडा-परिश्रमेण सञ्जाताः आविर्भूताः ये स्वदविन्दवः धर्मकणाः तैः विचित्रितेन शोभितेन, ‘परिश्रान्तरमणौय-दर्शनेन’ क्लान्ति-युक्तेनापि मधुरदर्शनेन ‘मुखेन’ उपलक्षिता इति शेषः...‘इतः एव’ माम् अभिलक्ष्य एव ।...‘उपसर्पस्यामि’ समीपं गच्छामि । ‘चूलिका’ कर्णमूलभित्तिं केचित् । ‘चूलिका नाटकस्याङ्गं’ कर्णमूले च हस्तिनाम् इति मेदिनी ।

भर्तृदारिका—भर्तृः दारिका—इतत् । पद्मावती was the sister of king Darsaka, so she was the daughter of the late king of Magadha. The root द means ‘to pierce.’ ‘दारयति’ नाशयति पितृषम् इति दारकः । दृ + खृ + टाप् दारिका । The following will be of interest—

“सम्भवे स्वजनदुःखकारिका  
सम्प्रदानसमयेऽर्थहारिका ।  
यौवनेऽपि बहुदोष-कारिका  
दारिका हृदयकारिका पितुः ॥”

कुञ्ज—किम् + कृत् (सप्तम्याः) । कृ is the only form generally met with in ancient works.

किं भणसि—In a drama, the speech of an actor or actress introduced with the words किं ब्रवीषि etc. is technically called आकाशभाषित ।

“किं ब्रवीषीति यन्नाट्ये विनापात्रं प्रयुज्यते ।

मुखे वागुक्तमप्यर्थं तत् स्यादाकाशभाषितम् ॥”—साहित्यदर्पण ।

माधवीलतामण्डपस्य—शेषे ६ष्ठौ । माधवी इति लता—कार्यधारयः, तस्याः मण्डपः—इतत्, तस्य ।

मुखेन—उपलक्ष्ये इत्या ।

कन्दूकीन—करणे श्या । कन्दूकः are small light balls to toss up. कन्दूकक्रीडा was prevalent among the young maidens of ancient India, having its substitute in the modern “बूँज खेली” ; of the story of कन्दूकावती in the दशकुमारचरित । कन्दूक and गेन्दूक are synonyms.

अम्भो—An interjection (अव्यय) indicating surpriss and delight. The maid is surprised to see the princess all the more beautiful while engaged in playing with a ball—‘विद्यये अम्भहे अम्भो नित्यं स्त्रीभिः प्रयुज्यते’ ।

उत्कृतकर्णचूलिकेन—Adj. to खेन । उत्कृता कर्णचूलिका यस्य - बहुव्रीहिः, येन । कर्णचूलिका is an ornament of the ear. Some take it as कर्णमूल । ‘चूलिका नाटकस्याङ्गे कर्णमूलं च हस्तिनाम्’—मेदिनी ।

व्यायामसञ्ज्ञात खेदबिन्दुविचित्रितेन—Adj. to मुखेन । व्यायामेन सञ्ज्ञाताः—इतत् ; खेदस्य बिन्दवः—इतत् ; व्यायामसञ्ज्ञाताः खेदबिन्दवः—कर्णधारयः, तैः विचित्रितम्—इतत्, तेन ।

मुखेन—उपलक्षणे श्या by the rule ‘इत्यम्भूतलक्षणे’ ।

उपसर्पस्यामि—उप+सर्प+लृट् स्यामि । Opt. from—उपसर्पस्यामि । We would expect लट् here by the rule ‘यावत्-पुरा-निपातयोर्लट्’ ।

प्रवेशकः—प्रवेशकः means ‘an interlude’ by an inferior character and placed between two Acts, Therefore it never comes at the beginning to the first act. It has been defined thus in the साहित्यदर्पण—

“प्रवेशकोऽनुदात्तोत्था नीचपात्र-प्रयोजितः ।

अङ्गहयान्तर्विशेषः शेषं विक्लम्भके यथा ॥”

A विक्लम्भक is defined thus—

‘वृत्त-वर्तिष्यमाणानां कथाशानां निदर्शकः ।

संक्षिप्तार्थस्तु विक्लम्भ आदावङ्गस्य योजितः ॥

#### Page 44

Sans. Expl.—...‘सपरिवारा’ चेटीप्रभृतिभिः परिहृता । ‘इला’ सम्प्रीधन-सूचकम् अव्ययम् । ‘भवतु इदानीम् एतावत्’ [ कन्दूकक्रीडनम् ] सम्प्राप्तं यत्परिमाणं वृत्तं तत्परिमाणम् एव तिष्ठतु, नाधुना अधिकं क्रीडिष्यामि इत्यर्थः ।

...‘अतिथिरम्’ अत्यधिककालं यावत् ‘कन्दूकीन क्रीडित्वा’ कन्दूकक्रीडां कृत्वा

‘अधिकसञ्जातरागौ’ अधिकतर-रक्तिमप्राप्तौ ‘परकीयौ’ अन्यजनसम्बन्धी, न तु तव निजौ इव ‘ते हस्तौ’ ‘सं’ हस्तौ जातौ—[ मय्ये तव हस्तौ अचिरात् केनापि विवाहविधिना गृहीतौ भविष्यतः इति भङ्गाया वक्रोक्तिः ] ।

### Notes

सपरिवारा—परिवारैः सह वर्त्तमाना—बहुव्रीहिः ।

भवतु—The Nom. is कन्दुकक्रीडनम् understood.

अधिकसञ्जातरागौ—सञ्जातः रागः ययोः तौ—बहुव्रीहिः ; अधिकं सञ्जातरागौ—सहस्रपा । The palms of Padmavati were naturally red and this redness is regarded as an auspicious sign, indicative of one's future fortune. Her hands grew more red on account of her playing long with a ball. There is a pun on the word राग which means ‘love’ also.

परकीयौ—परस्य इमौ इति परकीयौ । पर + कृ (= ईय ) with the augment कुक् by the rule ‘कुक् जनस्य परस्य च’ । Thus—परकीय, जनकीय । The words परकीयौ &c. are addressed in jest also. The sense is—your hands appear to have been espoused by your bride-groom, hence they are no longer yours.

Rhetoric.—The dramatic peculiarity here is called नर्म्म । ‘परिहासवचो नर्म्म’—साहित्यदर्पण ।

### Page 45. कौलदु कौलदु etc.

Sans. Expl.—‘क्रीडतु’ कुमारौजनमुलभां क्रीडां करोतु । ‘निर्वर्त्तयतां तावत्’ सुखेन याव्यताम् एव ‘अयं’ साम्प्रतिकः ‘कन्याभाव-रमणीयः कालः’ कौमारावस्थाहेतोः सधुर-समयः [ शीघ्रमेव विवाहो भविष्यति, अतः कन्याजनमुलभां क्रीडां यावत् विवाहो न भवति तावत् करोतु इत्यर्थः ] ।

...‘माम् अपहसितुम् इव’ नर्म्मच्छलेन मां वक्तुम् इव ‘निधायसि’ चिन्तयसि । ‘न हि न हि’ उपहासविधिं नैव चिन्तयामि । ‘अधिकम्’ अत्यन्तम् ‘अद्य शोभते’ भवती इति शेषः—अद्य त्वयि अधिकतरां श्रियं लक्षयामि इत्यर्थः । ‘अभितः इव’ चतुष्पार्श्वतः इव ‘ते अद्य’ ‘वरमुखं’ पश्यामि’ तव सुन्दरं वदनं लक्ष्यामि । तव मुखधिरतीवाद्य सुन्दरी वर्त्तते ; अथच, [ परिहासपक्षे ] त्वाम् अभितः तव भाविनः पश्यामि ।

### Notes.

क्रीडतु—Repeated in the sense of वर्त्त । ‘विवाहे विजये इव’ खेदे वैभवेऽवधारणे । प्रसादने सम्भ्रमे च विस्त्रिबन्तं न दृश्यते ॥

निर्वत्तताम्—निर्वृत् + चिच् + कर्माणि लोट् ताम् । Nom.—अनया understood.

कन्याभावरमणीयः—Adj. to कालः । रमयति इति रमणीयः । रम + अनिध —कर्त्तरि, बाहुलकात् । कन्यायाः भावः—इतत्, तेन रमणीयः—इतत् ।

निधायसि—नि - ध्यै + लट् सि । नि - ध्यै primarily means 'observation'—'निर्वर्णनस्य निध्यानं दर्शनालोकनेक्षणम्' । Also—'निध्यान-मवलोकनम्' । Here it means 'reflection.'

शोभते—Nom. भवती—understood.

ते—शेषे इष्टी, having connection with वरमुखम् ।

वरमुखम्—वरम् मुखम्—कर्माधारयः ; also. वरस्य (of the bridegroom) मुखम्—इतत् ।

Rhetoric.—The dramatic peculiarity is नर्त्ये in अभित इव etc  
Page 46. अपेहि etc.

Sans. Expl.—'अपेहि' अपसर [ प्रणयकोपोक्तिरियम् ] ।... 'एषा अस्मि' 'तूष्णीका' सम्प्रति वाग्विरता भवामि 'भविष्यन्महासेनवधु' हे महासेनस्य प्रद्योतस्य भाविनि पुत्रवधु । [ त्वं महासेनपुत्रस्य पत्नी भविष्यसि इत्युक्तौ वाग्विरता भवामि इत्यर्थः ] ।...

'उज्जयिनीयः' उज्जयिनीनगरीवासी—'बलपरिमाण-निवृत्तम्' सेनापरिमाणसङ्घातं 'नामधेयं' नाम 'महासेन इति' [ तस्य अन्यापेक्षया अधिकतरा सेना अस्ति अतः स महासेनः इतिकथ्यते इत्यर्थः ] ।... 'तेन राज्ञा सह' महासेनेन सह 'सम्पत्स्य' पुत्रवधुसम्पर्कम् 'न इच्छति' [ सा महासेनपुत्रस्य पत्नी भवितुं न इच्छति इत्यर्थः ] ।

### Notes

अपेहि—अप—इ + लोट् हि । This is affectionately said with feigned anger.

तूष्णीका—'तूष्णींशीलस्य तूष्णीकः'—इत्यमरः । तूष्णीम् + क by the वार्तिक-  
rule 'शोषि को मलोप' । The इ of तूष्णीं does not become इस् on the strength of the मलोप, as otherwise the grammarian could have prescribed इ ( i. e. इक् ) instead of क । The difference between the operations of the two affixes is with regard to स्वर ( Vedic intonation ).

भविष्यन्महासेनवधु—सम्बोधन । महासेनस्य वधूः—इतत्, भविष्यन्ती महासेनवधुः  
—कर्माधारयः ।



उज्जयिनीयः—Adj. to राजा । उज्जयिनी + इ । [ इ = ईय ] ।

बलपरिमाणनिर्णयम्—बलस्य परिमाणम्—इतत्, तेन निर्णयम्—इतत् ।  
निर् - इत् + क्त—कर्त्तरि निर्णय ( meaning निष्पन्न ) । Distinguish the word from निवृत्त ( = stopped ) and निर्वृत ( = शान्त ) ।

महासिन्धुः—महती सिन्धु यस्य सः—बहुव्रीहिः ।

Rhetoric.—In कौ एषो etc., there is the dramatic peculiarity called परिभाषणा । ‘कुतूहलोत्तरा वाचः प्रोक्ता तु परिभाषणा’—साहित्यदर्पण ।

Page 47. अथ केचन खु etc.

Sans. Expl.—‘अभिलषति’ इच्छति, सम्बन्धमिति शेषः ।

...‘तस्य गुणान्’ पत्नी-प्रेमादीन् इत्यर्थः ‘अभिलषति’ इच्छति [ तद्गुणानुरागात् तमेव पतित्वेन लब्धुमिच्छति इत्यर्थः ] ‘अर्थयुक्ता’ मतपतिम् ‘भर्तारम् अभिलषति’ पतिरूपेण लब्धुं काङ्क्षति इत्यर्थः ।

...‘सामुक्रोशः इति’ [ वत्सराजः ] सद्यः इति [ अतः भर्तारम् इच्छति ] ।

...‘अयम् अपि जनः’ एषोऽहमपि ‘एवम् उन्मादितः’ तद्गुणमुग्धा सती तमेव भर्तारं लब्धुं दृढाभिप्राया आसम् इत्यर्थः ।

...विरूपः’ सौन्दर्यहीनः [ गुणवान् अपि यदि रूपहीनो भवेत्, ततोऽपि किं तस्मिन् ते अभिलाषः ? ]

### Notes

केन—स्या with सह understood.

वत्सराजः—वत्सराजां राजा—इतत् । टच्, as समासान्त, is added by the rule राजाङ्सखिभ्यष्टच् ।

सामुक्रोशः—अनु - क्रुश् + धञ् = अनुक्रोशः ; pity. अनुक्रोशेन सह वर्त्तमानः—बहुव्रीहिः । ‘रूपा दयानुकम्पा स्यादनुक्रोशः’ इत्यमरः ।

उन्मादितः—उत् - मद + णिच् + क्त—कर्म्मणि Adj. to जनः ।

विरूपः—विगतं विकृतं वा रूपं यस्य सः—बहुव्रीहिः ।

Rhetoric.—In अथ वि जनो etc the dramatic peculiarity is निदर्शित । ‘पूर्वसिद्धार्थकचयनम् निवृत्तिरिति कौत्सितम्’—सा. द. ।

Page 48—अहि अहि etc.

Sans. Expl.—‘नहि नहि’ नैव उदयनः अनुन्दः, ‘दशनीय एव’ सुन्दरः एव ।

...‘अर्थयुक्तापतिनः’ स्नातः प्रति मस्य खेदवशात् ‘अतिमानः’ उल्लङ्घितः समुदाचारः’

न्याय्य-व्यवहारः, प्रच्छन्नवासानुकूलः समयः इत्यर्थः । 'किम् इदानीं करिष्यामि' उपायं न पश्यामि इत्यर्थः । 'भवतु' अस्तु [ अनेन उपाय-प्राप्तिः सूचिता ] 'दृष्टम्' लब्धम् उत्तरानुकूलं वाक्यम् इत्यर्थः ।.....'उज्जयिनीयः जनः मन्त्रयते' उज्जयिनी-वासिनः कथयन्ति ।

### Notes

दर्शनीयः—दृष्टं योग्यं इति दृश् + शनीय—कर्म्मणि ।

आर्यपुत्रपक्षपातेन—करणे इया । आर्यपुत्रस्य पक्षः—इतत् । तस्मान् पातः—  
गतत्, तेन । Or आर्यपुत्रे पक्षपातः (गतत्) ।

अतिक्रान्तः—अति + क्रम + क्त—कर्म्मणि । Nom.—मया understood.

समुदाचारः—Obj. of अतिक्रान्तः । सम्-उत्-आ-चर + घञ् ।  
उदाचारः आचारः । सम्यक् उदाचारः इति समुदाचारः—प्रादिः ; proper course  
of conduct.

दृष्टम्—सामान्ये नपुंसकम्, the object being a word meaning  
उपाय ।

Rhetoric.—In हला ! एवं etc. the dramatic peculiarity is  
अभूताहरणम् । "[ अत ] व्याजाश्रयं वाक्यमभूताहरणं मतम् ।—साहित्यदर्पण ।

### Page 49. जुजुह etc.

Sans. Expl.—'युज्यते' उपपन्नं भवति [ तव वाक्यमिति शेषः ] । 'नय'  
युज्यते ? तदाङ्—न खल्वित्यादि ).....'उज्जयिनीदुर्लभः' उज्जयिनीयैर्जनैर्दूरापः  
[ उज्जयिनी-राजस्य जामाता उदयनः इत्यतो न तत्रासौ दुर्लभ इत्यर्थः ] । 'सर्वजन-  
मनोऽभिराम' सकललोकाप्रियं 'खलु' 'सौभाग्य' नाम 'सौन्दर्य' भवत्येव [ अतः  
आवृत्तकाया अपि तद्दर्शनं नासम्भवम् इत्याशयः ] ।... 'दत्ता असि' बाणदत्ता भवसि  
[ विवाहविधिना सम्प्रदानात् पूर्व्वतरो विधिविशेषः बाणदानमिति कथ्यते ] ।

### Notes

उज्जयिनीदुर्लभः—उज्जयिन्यां दुर्लभः—गतत् । दुर-लभ + खलु—कर्म्मणि ।

सर्वजनमनोऽभिरामम्—सर्वजनाः—कर्म्मधारयः ; मनसः अभिरामम्—इतत् ;  
सर्वजनानां मनोभिरामम्—इतत् । अभिरमते अत इति अभिरामम्, अभि-रम  
+ घञ्—अधिकरणे ।

सौभाग्यम्—सुभगस्य भावः इति सुभग + घञ् । उभयपदद्वयं is by the rule  
'द्वयभगसिन्धुन्ते पूर्व्वपदस्य च' । सुभग has a technical meaning which  
is intended here. 'स खलु सुभगो यम् अङ्गनाः कामयन्ते' ।

Rhetoric.—The sudden appearance of the धात्री—with

the words 'जिदु भट्टिदारिद्र्या etc.' to relate the good news of Padmāvatī's सौभाग्य (in getting Udayana as her husband), just when she was thinking of the सौभाग्य (beauty) of Udayana is an instance of dramatic peculiarity called पताकास्थान which is defined thus :—

“यवार्थं चिन्तिनेऽन्यस्मिन् तल्लङ्घोऽन्यः प्रयुज्यते ।

आशुनुकेन भावेन पताकास्थानकं तु तत् ॥” —साहित्यदर्पण ।

Here it is a case of प्रथम पताकास्थान as Padmāvatī's सौभाग्य (good fortune) comes to her all on a sudden.

“सहस्रैवार्थं सम्पत्तिर्गुणवत्युपचारतः ।

पताकास्थानकमिदं प्रथमं परिकीर्त्तितम् ॥” —साहित्यदर्पण ।

Page 50. वञ्छराजस्य etc.

Sans Expl.—‘अथ’ प्रश्ने, ‘कुशली’ क्षेमवान् [ शोकजर्जरितहृदयस्य उदयनस्य पद्माक्षरग्रहणमतिः न स्यादिति मन्वानायाः वासवदत्तायास्तत्कुशलप्रश्नः ] । ...‘आगतः’ राजग्रहमिति शेषः ।... प्रतीष्टा’ ईप्सिता पत्नीत्वेन । ‘अव्याहितम्’ अतीव अमङ्गलं ममेति शेषः [ अल्पीयसा एव कामिन यदि विस्मृता अहं तदा मे दीर्घायुम् इत्यर्थः ] । ‘अथ’ उदयनस्य पद्मावती-परिणये— ।

### Notes.

कुशली—कुशलं विद्यते अस्य इति कुशलं + इति ।

प्रतीष्टा प्रति—इष्ट + क्त—कर्त्तव्यि । Accepted ; here, desired.

तस्य—कर्त्तरि ईष्टी in connection with the इच्छार्थक verb प्रतीष्टा ।

अव्याहितम्—‘अव्याहितं’ महाभीतिः कस्य जीवानपेक्षि च—अमरः ।

[Nothing is so afflicting to Vasavadatta as to hear that her husband has forgotten her within so short a period and is going to take another wife ].

Rhetoric.—in ‘अव्याहितं’ there is the dramatic peculiarity called खेद । ‘मनश्चेष्टा-समुत्पन्नः श्रमः खेद इति स्मृतः’—साहित्यदर्पण ।

Page 51. न खलु किञ्चित् etc.

Sans Expl.—‘न खलु किञ्चित्’ अव्याहितं किमपि नास्ति इत्यर्थः [ मनसः खमुदघाटितभावेन प्रवृत्तादयितुम् कथितमेतत् ] ‘तथा नान सन्नाय’ वासवदत्तायाः विरोधानि पूर्व्वं वत् विलप्य ‘उदासीनी भवति’ [ अधुना ] विष्णुतशोकः भवति ‘इति’ अव्याहितमुक्तम् इति शेषः [ पद्मावती-परिणये तु अव्याहितं नास्ति इति प्रकाशयते ] ।... ‘अमलप्रधानानि’ ‘आगतः’ शास्त्रं ‘प्रधानं’ आश्रयः येषां तानि, शस्त्रीपदशब्दास्तेषां

इत्यर्थः 'सुखमपर्व्यवस्थानामि' अनायासेन स्वस्थस्थीभावानि 'महापुरुषवद्भयानि' उन्नत-  
मनसा जनानां चित्तानि भवन्ति—उन्नतमनाः स उदयनः शास्त्रीपदेशानुसारी, अतः  
स्वस्थायासे नैव प्रकृतस्थो जातः इत्यभिप्रायः ।... 'वर्तिता' प्रार्थिता, पद्मावती इति  
शेषः । 'अन्यप्रयोजनेन' उद्दिष्ट्यान्तरम् आदाय [राज्योद्धरणार्थं संनानाहाय्यं याचितु-  
मिति परस्तात् अवगम्यते] 'इह आगतस्य' राजगृहे उपस्थितस्य (उदयनस्य) 'अभिजन-  
विज्ञानवयोदूप' कुलं पाण्डित्यं यौवनं तथा सौन्दर्यं च 'दृष्ट्वा', 'स्वयमेव महाराजेन'  
दर्शकेन आत्मना एव 'दत्ता' [अत्र पूर्वं नाभूत् वत्सराजस्य प्रार्थना इति बोध्यम्] ।

### Notes.

न खलु etc.—These words were addressed to hide the mental agony of Vaasavadatta which had been disclosed when the word 'अन्याहृतम्' by chance escaped from her mouth.

तथा नाम सन्तप्य—See the speech of the ब्रह्मचारी in Act I. 'इह तथा सह हसितम् etc.' (Page 36).

उदासीनः—उत् + आस + शानच् - कर्त्तरि ।

आगमप्रधानानि—Adj. to हृदयानि । आगमः प्रधानं येषां तानि—बहुव्रीहिः ।

When meaning 'best,' the word प्रधान is always neuter and singular. क्लीबे प्रधानं प्रमुखम् &c.—इत्यमरः । 'प्रधानं' स्यान् महाभावे प्रकृतौ परमात्मनि । प्रशायामपि च क्लीबमेकत्वे तूत्तमे सदा' ॥—इति मेदिनी । When used as ordinary adj. (and not as a विशेष्य) the word is held by some as taking the gender of the noun ; cf. 'न जाने स प्रधानो मे गुरुरहस्ती सदासदः'—चण्डी (सप्तशती) । But there सप्रधानः is taken by some as a compound meaning—'प्रधानेन (=हस्तिपकेन) सह वर्त्तमानः' । The following note will be of interest :—“इदम् (viz. the word प्रधान) आविष्टलिङ्गं, स्वभावात् इति सुभृत्यादयः । तथाच—प्रधानं स्त्री, प्रधान पुमान् प्रधानं कुलम् इति ॥ प्रधाना हरिता मुद्रा इत्यादि-दर्शनात् प्रधानस्यापि द्वयी गतिरिच्यते इति त्रयीपतिः ; द्वयी गतिरित्यनेन एको नपुंसकम्, अन्यो वाच्यलिङ्गः इत्यर्थतः अवगन्तव्यः इति” ।—Raghunath in his com. on Amara-kosha. So, also—आगमः प्रधानः येषां तानि । Also, cf. विष्णुसंहिता—chap. 98. “तमेव निद्रा जगतः प्रधाना” ।

आगम here means Shastra in general. आगमः or आगमम् sometimes means तन्त्रशास्त्र । आगतं शिववक्त्रेभ्यो गतं च गिरिजायुतौ । मतं च वासुदेवस्य तन्त्रादागमम् 'इरितम्' ॥

सुखमपर्थवस्थानानि—सु—लभ + खल्—कर्म्मणि = सुलभ । परि—अव—स्था + लृट्—भावे = पर्थवस्थानम् = स्वस्थीभावः । सुलभं पर्थवस्थानं यैः तानि—नङ्ग्रीहिः ।

महापुरुषद्वयानि—महात्माः पुरुषाः—कर्म्मधारयः, तेषां द्वयानि—इतत् ।

वरिता—वर ( अदन्—चुरादि ) + क्त—कर्म्मणि । Obj.—पद्मावती understood. 'वर' ईसायाम् इति धातुः । From व the form would be वता ।

अन्यप्रयोजनेन—हेतौ श्या । अन्यत् प्रयोजनम्—कर्म्मधारयः, तेन ।

अभिजन-विज्ञान-वयोरूपम्—अभिजनस्य विज्ञानञ्च वयस्य रूपञ्च—समाहारश्च नः ।

Rhetoric.—In आश्रम-प्यह्वाणणि etc. there is the dramatic peculiarity called उदाहरण । 'उदाहरणम् उत्कर्षयुक्तं वचनमुच्यते'—साहित्यदर्पण । In अश्वपथोचयेण etc., there is निरुक्ति । 'पूर्वसिद्ध्यर्थ-कथनं निरुक्तिरिति कीर्त्तितम्'—साहित्यदर्पण ।

Page 52. वासवदत्ता ( आत्मगतम् )—एवं etc.

Sans Expl.—'अनपराद्धः' निर्दोषः... 'अव' पद्मावती-विवाहे [ स्वयं चेत् प्रार्थयेत् पद्मावतीं तदा वासवदत्तायां सापराधी भवेत्, अन्यकर्त्तृकप्रार्थनावशात् विवाहे कृत्ते न स्याद् दोषावकाश इत्यभिप्रायः ]... 'शोभनं नक्षत्रम्' विवाहातुकूलस्य नक्षत्रस्य अवस्थानम्... 'कौतुकमङ्गलम्' विवाहसुखमधिकारणम्... 'अस्माकं भट्टिनी' दर्शकपत्नी राज्ञी... 'यथा यथा त्वरते' येषु येषु एव कर्म्मसु त्वरा क्रियते इत्यर्थः..... 'अम्बो करोति' आकुलवति इत्यर्थः ।

### Notes.

एवम् ।—Some omit the full stop after एवम् ।

अनपराद्धः—अप—राध + क्त—कर्त्तरि = अपराद्धः । न अपराद्धः—नञ्, तत् ।

शोभनम्—शोभयति इति शुभ + णिच् + लुङ्—कर्त्तरि ।

कौतुकमङ्गलम्—कौतुकम् एव मङ्गलम्—कर्म्मधारयः । कौतुक means 'the binding of an auspicious thread on the wrist ( before the marriage ceremony )'. 'कौतुकं मङ्गले हर्षे हस्तसूत्रे कुतूहले' इति कोषः ।

अम्बो करोति—अमम्बं अम्बं करोति इति अम्ब + चि—ङ्—लट्, ति । Nom.—त्वराकारिणी understood.

एदु—Repeated to denote त्वरा ।

Rhetoric.—In 'तुवरद etc. there is सन्धि ( a peculiarity belonging to the निर्वहणसन्धि ) । 'बीजोपगमनं सन्धिः'—साहित्यदर्पण ।

# Act III

Page 54. विवाहानोदसङ्कुले etc.

**Sans. Expl.**—‘विवाहानोदसङ्कुले’ परिणयोत्सवपूर्णे ‘अन्तःपुरचतुःशाले’ अन्तःपुरमध्यस्थे गृहचतुष्टयमध्यवर्तिनि अङ्गने ‘परित्यज्य पद्मावतीम्’ तत्र विवाहानोद-सम्भोगाय पद्मावतां रक्षित्वा—‘प्रमदवनम्’ क्रीडोपवनम् । [ सपत्नीविवाहानोदपरिहाराय वासवदत्तायाः प्रमदवनगमनम् इति बोद्धव्यम् ] ।...‘भागधेयनिर्हन्तं दुःखम्’ दुरदृष्ट-घटितं मनःक्लेशम् ‘विनोदयामि’ लघयामि । ( ‘परिक्रम्य’ अयतो गत्वा ) ‘अहो अत्याहितम्’ अतिकष्टं मे आपतितम् इत्यर्थः । [ किं कष्टं तदेवाह—आर्यपुत्र इति ]... परकीयः संवत्स्रं परस्याः नार्थ्याः पतिः सञ्जातः । ‘यावत् उपविशामि’ अधुना निषीदामि [ दुश्चिन्तावशात् वासवतत्तायाः कदापि विचरणं कदापि उपवेशनम् इति अस्थिरत्वं बोद्धव्यम् ]...‘धन्या खलु’ भागवतो एव ‘चक्रवाकवधू’ चक्रवाको नाम प्रक्षिविशेषः, तस्य स्त्री—चक्रवाकौ, यां विरहितां पतिवियुक्ता सती ‘न जीवति’ । ‘आर्यपुत्रं’ पश्यामि इति चिरविरहात् परं स्वामिनं पश्येयम् इति ।...‘मनोरथेन’ आशया... ।

## Notes

विवाहानोदसङ्कुले—विवाहस्य आमोदः—इतत्, तेन सङ्कुलम्—इतत्, तस्मिन् ।

अन्तःपुरचतुःशाले—चतस्रः शालाः यत्र तत् चतुःशालम्—बहुव्रीहिः ( the yard surrounded on the four sides by four houses ), अन्तःपुरस्य चतुःशालम्—इतत्, तस्मिन् ।

भागधेयनिर्हन्तम्—भागधेयेन निर्हन्तम्—इतत् । ‘दैवं दिष्टं’ भागधेये भाग्यं स्तो नियतिर्विधिः—असरः । भागः एव इति भागधेयम् । भाग + धेय—स्वाये by the rule ‘रूप-नाम-भागेभ्यो धेयः’ । निर्-हत् + क्त—कर्माणि = निर्हन्तम् ।

प्रमदवनम्—Note the spelling carefully—प्रमदवन and not प्रमोदवन । प्रमदानां वनम् इति प्रमदवनम् । The आ gets क्स by the rule ‘व्यापोः संज्ञाच्छन्दसो बहुलम्’ ; cf. कालिदासः । ‘पुमानाक्रां उद्यानं राज्ञः साधारणं वनम् । स्यादेतदेव प्रमदवनमन्तःपुरोचितम्’ ।—इत्यसरः । ‘विश्वेयं प्रमदवनं शुद्धान्तैः सह नृपो यत्र रमते’ ।

परकीयः—Adj. to आर्यपुत्रः । परस्य अयम् इति पर + क्, कुमावतः । Rule.—‘कृक् जनस्य परस्य च’ ।

धन्या—धनं लब्ध्वा (i. e. लप्स्यते ) इति धन्या । धन + यत् । Rule.—‘धन गणं लब्ध्वा’ Thus—धन्य, गण्य ।

चक्रवाकवधूः—चक्रवाकस्य वधूः । The चक्रवाकs are described by poets to be highly afflicted by separation from their mates ; cf. 'दूरीभूते मयि सङ्घरे चक्रवाकीमिवैकाम्'—मेघदूत । Also see P. 42.

विरहिता—Some read अन्योन्य-विरहिता, but there is no कार्यव्यतिहार (reciprocity of action) here, as we are speaking of the female bird only. अन्य-विरहिता would give a good meaning ; अन्य meaning the male bird.

मनोरथेन—हेतौ or rather करणे श्या ।

पेक्कामि—प्र-ईक्ष is a root used in प्राकृत and is replaced by पश्य

प्राणान्—The word is always plural as the vital airs are 5 in number—प्राण, अपान, समान, उदान and व्यान । When meaning the प्राणवायु only, the word is singular. "प्राणो ह्यन्नास्ते बोलि काव्य-जीवेऽनिले बलि" ।

मन्दाभागा—Abj. to अहम् । मन्दः भागः यस्या सा—बहुव्रीहिः ।

Remarks.—In this soliloquy of *Vasavadatta* we should try to read her heart. She loves पद्मावती, yet she leaves her compnay as her heart is afflicted to think that her husband will be the husband of another woman. She considers this marriage of her husband as a great calamity to herself (अत्याहितम्) । She prefers death to separation from her husband. Still she desires to live in the hope of seeing him again.

Page 55. कङ्किं णु ख्खु etc.

Sans. Expl.—'आवन्तिका' अवन्तिदेशागतयाः नाय्यां वेशधारिणीं वामन-दत्ता । 'अन्तो' इयं अत्यथम्... 'सिन्तायूनाश्चदया' 'चन्ताया उहेगवशात् 'यून्' निष्कृयं हृदयं यस्याः सा, 'नीहारप्रतिहतचन्द्रसिन्धु इव' 'नीहारेण' हिमेन 'प्रतिहता' आक्रान्ता 'चन्द्रसिन्धु' इन्दुकला इव [ शोकाच्छन्नत्वात् हिमप्रच्छन्नचन्द्रतुल्या ] 'असंखितभद्रकं वेषं' अमलङ्कृतमपि भद्रजनीचिंतं परिच्छदं 'धारयन्ती' वसाना 'प्रियङ्गुशिलापट्टके' प्रियङ्गुलतायाः अधस्तात् प्रसरच्छङ्गे 'उपविष्टा' निषन्धा ।... 'कः कालः' महान् कालः अतिक्रान्तः इत्यर्थः ।...

### Notes.

आवन्तिका—अवन्तिभ्यः आगता इति अवन्ती ; अवन्ति + अण् ; ऊीप् । अज्ञाता आवन्ती इति आवन्तिका ; आवन्ती + क by the rule 'अज्ञाते' । The ई is shortened by the rule 'के अण्' । *Vasavadatta* came to

Rajagriha in the dress of a lady of Avanti and was called there by the name of Avantika.

चिन्ताशून्यहृदय—शून्यं हृदयं यस्याः सा—बहव्रोहिः, पिताया मृगहृदया—  
श्तत् ।

नोहारप्रतिहतचन्द्रलेखा—नोहारिण प्रतिहृता—श्तत् ; चन्द्रस्य लेखा—श्तत् ;  
नोहारप्रतिहृता चन्द्रलेखा—कर्मधारयः । चन्द्रलेखा—lunar digit.

अमण्डितभद्रकम्—न मण्डितः अमण्डितः—नञ्जत्, अमण्डितः च भद्रकम्—  
कर्मधारयः ; तम् । भद्रः एव भद्रकः, भद्र + कन्—स्वार्थे ।

प्रियङ्गुशिलापटके—प्रियङ्गोः शिलापटकम्—श्तत्, तस्मिन् । प्रियङ्गु is a kind  
of creeper, described by poets as putting forth flowers  
when touched by a woman 'स्पर्शान् प्रियङ्गुर्विकसति' । This  
is a poetic fancy (कविसमय) । There are similar other  
कविसमयः :—

स्त्रीणां स्पर्शान् प्रियङ्गुर्विकसति बकुलः सीधुगण्डूषसेकात्  
पादाघातादशोकमिलक-कुरवकौ वीक्षणालिङ्गनाभ्याम् ।  
मन्दारो नर्मवाक्यात् पटुसदृहसनासम्पको वज्रवाता-  
वृत्तो गीताग्रेसरं विं कमति च पुरो नर्त्तनात् कर्णिकारः ॥

Page 56. वामवदन्ता—त्रिं निमित्तं etc.

Sans Expl. — 'भट्टिनी' राज्ञी, दर्शकमन्त्रिणी इत्यर्थः 'भणति' कथयति—  
'महाकुलप्रसूता' महंशजाता, 'स्निग्धा' स्नेहवती पद्मावल्याम् इति शेषः 'निपुणा इति'  
तथा च कार्यदक्षा [ आवन्तिकेति शेषः ] । [ एभिर्विशेषणैः वासवदन्तायाः  
माङ्गलिककार्ये योग्यता सूचिता ] । 'इमां तावत्' पद्मावतीविवाहोपयोगिनीम् इत्यर्थः  
'कौतुकमालिका' विश्राजस्रजं 'गुम्फतु आर्या' रचयतु भवती [ इति चेत्याः प्रार्थना,  
नाव राज्ञ्याः आज्ञा मन्त्र्या ] । ... 'कस्मै किल इत्यादि' अस्मात् प्रज्ञात् वासवदन्तायाः  
मालागुम्फने अनिच्छा सूचिता ।

### Notes

महाकुलप्रसूता—Adj to आवन्तिका ( वासवदन्ता ) understood . महत्  
कुलम्—कर्मधारयः, तस्मिन् प्रसूता—७ तत् ( सहस्रमुपा ) ।

स्निग्धा—स्निग्ध + क्त—कर्त्तरि ।

कौतुकमालिकाम्—माला एव मालिका, माला + कन्—स्वार्थे । कौतुकस्य  
( मङ्गलस्य विवाहोत्सवस्य, see notes—page 59 ) मालिका—श्तत्, ताम् ।

कौतुकमालिका गुम्फतु आर्या—In the story as given in the



*Kathasaritsagara* by Somodeva, the weaving of the garland by V. is an important factor as the garlands being unfading led U. to infer the presence of V. who had learnt from him the art of weaving such garlands. [ cf. K. S. III. 70 ; See Appendix I ] But in the *Katha.*, this is at the fag end of the story when their union is too near to require such an inference to be made.

*Bhasa* makes no mention of this point but must have meant that the unfading garlands would inspire in U's mind a mystic hope regarding the existence of V.

Some may conjecture that *Bhasa's* reference to the above has been dropped ( of course very slovenly ) in the process of abridgement. See Intro. Sec. VII.

कञ्ज—तादर्थ्यं ४र्थी ।

गुम्फितव्यम्—गुम्फ तव्य...भावे । The Obj. being not mentioned the verb is intransitive.

Rhetoric.—In इमं दाव etc. there is the नाट्यालङ्कार named याच्ञा । 'याच्ञा तु क्वापियाच्ञायाः स्वयं दूत- सुखिन वा—साहित्यदर्पण ।

Page 57. 'अन्धश्च' भट्टिदारिद्र्याए etc.

Sans. Expl.—'अस्माकं भर्तृदारिकायै' पद्मावतौ, गुम्फितव्यम् इति शेषः ।... 'एतत् अपि' सपत्नौ । कौतुकमाला-गुम्फनमपि 'मया कर्तव्यम् आसीत्' ममैव करणीयम् इति विधेर्विधानम् आसीत् ? 'अहो' खेदे, 'अकरुणाः खलु' निर्दया एव 'इन्द्राः' देवाः [ यत् सद्भाग्ये सपत्नौ । मालायन्यनरूपम् असदृशं कर्म तैरेव विहितम् ] । ... 'अन्यत् चिन्तयित्वा' मालायन्यनादृते अन्यस्मिन् विषये मनो नियुज्य इत्यर्थः । 'एष जामाता' साम्प्रतमेव वरः 'मणिभूष्यां मणिकुण्डिनि' स्थायति' स्नाति ( स्नानात् परमेव मालायाः उपयोगः इति बोद्धव्यम् ) ... । 'न शक्नोमि' न समर्थोस्मि 'अन्यत् चिन्तयितुम्' आत्मनः दुर्भाग्यविषये चिन्तां यत्नम् इत्यर्थः ।... 'इला' सम्बोधने, 'किं दृष्टः' त्वयेति शेषः... ।

### Notes

अकरुणाः—अविद्यमाना करुणा येषां ते—बहुव्रीहिः । Opt. form—अविद्यमानकरुणाः । Rule—'नञोऽस्तार्थानां वाच्यी वा चोत्तर पदलोपः' ।

विनायित्वा—The use of क्त्वा in connection with ना is not supported by grammar (Panini) though such uses are sanctioned in connection with कलन् and खलु by the rule 'अर्ध-खलोः प्रतिविधयोः प्राचा क्त्वा' This would indicate the anteriority of the poet to Panini.

मणिभूम्याम्—मणिवद्धा भूमिः—शाकपार्थिवादिवत् तत्पुरुषः, तस्याम् ।

कायति—क्ष (आदि-परस्मै पदौ), लट् ति । The root means वेष्टन, but here it has been used in the sense of 'bathing.' Or, कायति is a scribe's error for क्षाति which comes from the root क्षा (आदि-परस्मै) ।

The statement that the bridegroom is taking his bath, indicates that the garland will be immediately required.

इदमपि कर्तव्यमासीत्—This grudging is quite natural. सीमदेव (in his कथासरित् सागर) makes वासवदत्ता weave the garland of her own accord. 'अथासन्न विवाहायाः पद्मावत्या मनस्विनी । अस्नानमाला-तिलकौ दिव्यौ भूयश्चकार सा' । There she is of a more philosophic mentality than she is here. There is said that she saw the life-history of Rama and Sita painted on the walls of Padamavati's room and reconciled herself completely to her lot by constantly keeping in her mind the fate of Sita. 'तत्र वासवदत्ता च प्रविष्टा चित्रभित्तिषु । पश्यन्ती रामचरिते सीतां सेहे निजव्यथाम्' ॥

Page 58. आन, दिङ्गो etc.

Sans. Expl.—'आन' अथकिम् इत्यर्थे अव्ययम् ; आन् इति संस्कृतम् । 'दृष्टः' जामाता इति शेषः [दर्शनस्य कारणमाह]—'भर्तृदारिकायाः खेहेन' पद्मावत्या प्रेक्षा इत्यर्थः 'अस्माकं कौतूहलेन च' तथाच नवजामातृदर्शने गारीमुखमेव व्यग्लेन ।... 'न हि ईदृशः दृष्टपूर्वः' तत्सदृशः मया पूर्व्यं कोऽपि न दृष्ट इत्यर्थः ।... 'भयं भयं' ब्रूहि ब्रूहि, 'किं दर्शनीयः' अपि स जामाता सुन्दरः ? 'शक्यं भणितुम्' जामातृवर्णने एतत् वक्तुं शक्यते [यन् सः] 'शरचापङ्क्तिः' व्यक्तचतुःशरः 'कामदेव इति' मदन इति, सः सौन्दर्येण मदन एव, क्षीयत्वं तस्य चतुःबाणाश्च न सन्ति एतन्नामनेव मदनात् पार्थक्यम् इत्यर्थः ।

### Notes

भर्तृदारिकायाः—श्रेणि । With खेह, दया, चतुश्च, etc. the objects of these emotions generally take उनी (अधिकरणे) ।

बो डैन—इती श्या ।

कौतूहलिन—इती श्या । कुतूहल + अण्—स्वाधे ।

दृष्टपूर्वः—पूर्वः दृष्टः इति दृष्टपूर्वः—सर्वसुपा । पूर्वनिपात of the word पूर्व in the compound is on the authority of a similar use by Panini in his rule 'भूतपूर्वो चरट्' ।

दर्शनीयः—द्रष्टुं योग्य इति दृश् + ञनीय—कर्म्मणि ।

शक्यम्—शक् यत्—भावे । Nom.—मया understood.

शरचापङ्गिनः :—शराश्च चापश्च इति शरचापम्—समाहार-बन्धः, तेन ह्रीनः—इतत् ।

कामदेवः—कामनामा देवः—शक्यपार्थिवादिवत् तत्पुरुषः । काम is a name of मदन । "...कन्दर्पो दर्पकोऽनङ्गः कामः पञ्चशरः शरः..."—इत्यमरः ।

Rhetoric.—In हृषा, भण्डादि etc. there is a नाटक-लक्षण named पृच्छा । 'अन्वर्थनापरैर्वाक्यैः पृच्छार्थान्वेषणं मतम्'—साहित्यदर्पण । In सकं भण्डुं etc. there is the dramatic peculiarity called अनुक्तसिद्धि । 'विशेषार्थोऽद्यविसारोऽनुक्तसिद्धिरदीर्यते'—साहित्यदर्पण ।

Page 59. ङोदु एतन्नं etc.

Sans. Expl.—'भवतु एतावत्' अतोऽधिकं न श्रोतुम् इच्छामि इत्यर्थः । ... 'वारयसि' जामातुर्वर्णं नम् न ग्र्यणोषि इत्यर्थः । 'अयुक्तम्' अविधेयम् सत्या नार्था इति शेषः, परपुरुषसङ्कीर्तनं अन्यजनस्य रूपगुणादेः वर्णनं 'श्रोतुम्' आकर्षयितुम् [सती नारी परपुरुषगुणवर्णने कथं न दद्यात् इत्यर्थः] । ... 'गुम्फतु' गच्छन्तात् । ... 'आनय' पुष्पादीनि इति शेषः । 'गृह्णातु' अनेन मालारचनार्थं पुष्पादिकं ददाति इति बोद्धव्यम् ।

### Notes.

परपुरुषसङ्कीर्तनम्—Obj. of श्रोतुम् । परः पुरुषः—कर्म्मधारयः, तस्य सङ्कीर्तनम् ( प्रशंसाम् )—इतत् ।

Rhetoric.—in अनुक्तं etc. there is the dr. peculiarity called नीति । 'नीतिः शास्त्रेण वर्तनम्'—साहित्यदर्पण ।

Page 60. ( वर्ज्ययित्वा विखोका ) इमं दाव etc.

Sans. Expl.—( 'वर्ज्ययित्वा' ) करण्यकाम् निःकार्यं, पुष्पादिकमिति शेषः, [ तत् ] 'विखोक्त्वा' दृष्ट्वा ( इदं ) तावद् औषधम् किमपि प्रदर्शय एतत् पृच्छति इति बोद्धव्यम् । 'अविधवाकरणम्' एतस्मिन् औषधे माखायां धृति सति, नारी विधवा न भवेत् इति गुणयोगतः औषधस्य एतन्नाम । ... 'बहुशः' गुम्फितव्यम् बहुसंख्यकानि माखायां सन्निवेशयितव्यम् [ तथा सति पद्मावती अविधवा भविष्यति, ततोऽहमपि

अविधवा भविष्यामि इत्याशयः ] [ ततोऽपरं प्रदर्श्यं पृच्छति ] 'इदं तावद्विधादि ।  
'सपत्नीमर्हन्म्' मालायां घृते तस्मिन् औषधे नारी सपत्नीं पराजितुं शक्नोति इत्यस्य  
तन्नाम इति बोद्धव्यम् ।

Notes.

वर्जयित्वा - वृज् + णिच् + क्ता । The root वृज् ( चुरादि ) with णिच्  
is used in the sense of 'leaving out', but here it has been  
used in the sense of आ - वृज् + णिच्, i. e. to lower down [ i. e.  
वर्जयित्वा = आवर्ज्जयित्वा ] । cf. 'हविरावर्ज्जितं होतस्त्वया विधिवदग्निषु' - रघुवंश ।

औषधम् - औषधि : means 'herb.' औषधि देव इति औषधम् । औषधि +  
अण् - स्वायं by the rule , औषधेः अजातौ ।

अविधवाकरणम् - करोति इति करणम्, कृ + लुट् - कर्त्तरि, बाहुलकात् ।  
विगतः धवः ( = पति ) यस्याः सा विधवा - बहुव्रीहिः, न विधवा - नञ्प्रत्ययः, तस्याः  
करणम् ( i. e. कारकम् ) - इतत् ।

मम - शेषे इष्टौ ( with कृते understood ) .

सपत्नीमर्हन्म् - मर्हन्मि इति मर्हन्म् । मृद + णिच्, लु - कर्त्तरि । सपत्नीः  
करणम् - इतत् ।

Remarks.—Vasavadatta longs for a long life of her husband, though he was going to marry another wife but at the same time she cannot suffer herself to be surpassed by a co-wife.

Page 61. इदं ण गुम्हद्व्यं etc.

Sans. Expl.—'उपरता' मृता 'तस्य भार्या' उदयनस्य वासवदत्तानां यौ या  
महिषी, 'तत्' तस्मात् 'निष्प्रयोजनम्' निरर्थकम् सपत्नीमर्हन्माख्यस्य औषधस्य गुम्हन-  
मिति शेषः । ... 'एष जामाता', 'अविधवाभिः' जीवद्भर्त्ताकाभिः [ विवाहे सधवानामिव  
आचारात् माङ्गल्यकार्येषु उपयोगिता विद्यते ] 'अभ्यन्तरक्षतः शालम्' अन्तपुरमध्यवर्ति  
प्राङ्गणं 'प्रवेक्ष्यते' गीयते [ अतः अविलम्बेनैव मालया प्रयोजनं वर्त्तते ] । 'गृह्णाण  
एतत्' मालायहणं समाप्तमेव इति उक्ता चेटीहस्तं ददाति ।

Notes.

उपरता - उप - रम + क्त - कर्त्तरि, स्त्रियाम् आप् ।

निष्प्रयोजनम् - Adj. to औषधम् [ सपत्नीमर्हन्म् ] । नास्ति प्रयोजनं  
यस्य तत् - बहुव्रीहिः ।

जामाता - Obj. of प्रवेक्ष्यते by the rule 'गति-बुद्धि etc.'

अभ्यन्तर-चतुःशालम्—अभ्यन्तरस्य चतुःशालम्—इतत् ।

प्रवेष्टते—प्र - विज्ञ + विष् - कर्म्मणि, लट् ते ।

Rhetoric.—In उवरदा तस्मै etc. 'there is the dramatic peculiarity called अधिवल । '—अधिवलमभिसन्निवृत्तौ यः ।

Page 62. सोहृणं etc.

Sans. Expl.—'शोभनम्' सुन्दरम् नाट्यमिति शेषः ।... 'उभे' द्वौ इत्यर्थः । 'गता एषा' चेटी अभ्यन्तर-चतुःशालं गता इत्यर्थः [ अतः एकाकिनी वासवदत्ता आत्म-दुःखचिन्तावसरं लभते इति बोद्धव्यम् ] ।... 'आर्यपुत्रः अपि नाम' मम पतिरपि एवं 'परकीयः' अन्यदीयः, अपरस्याः नार्थः पतिरित्यर्थः 'संवत्स' जातः । 'आवदा' विषादे अव्ययम् । 'शय्याया' शयनीये 'मम दुःखं विनोदयामि' मम क्लेशम् उपशयामि, 'यदि निद्रां लभे' शयिताया मे निद्रागमात् क्लेशोपशमः स्यादित्याशंसे इत्यर्थः ॥

Notes.

परकीयः—परस्य अयम् इति परकीयः । पर+कृ ( = ईय ) with the augment कुक् by the rule 'कुक् जनस्य परस्य च' ।

अविदा—अव्यय in the sense of 'Alas !' This word is generally found in Prakrit—probably a corruption from अविज्ञा ।

यदि—This need not be taken to mean strictly 'if'. The second sentence beginning with यदि does not mention a condition to the first, but is only a repetition of the same ; cf. Bengali—देखि यदि घुसाइते पात्रि ।

Rhetoric.—In अहो अलङ्घितम् etc. there is the नाट्यालङ्कार named आक्रन्द । '—आक्रन्दः प्रलपितं युवा'—साहित्यदर्पण ।

Remarks.—N. B. The maid takes leave of Vasavadatta to attend the marriage festivity of Padmavati, but does not request her to go there, because she knew that Avantika would be the last person to resort to a crowded place.

End of Act III.

## Act IV

**Sans. Expl.**—‘भोः’ इवै ‘दिश्या’ भाग्येन ‘तवभवतः’ पूज्यस्य ‘वत्सराजस्य’ ‘अभिप्रेत-विवाहमङ्गलरमणीयः’ ईप्सितेन विवाहरूपेण मङ्गल्योत्सवेन प्रीतिप्रदः ‘कालः’ दृष्टः समयः लब्धः, मयेति शेषः । ‘भोः ! को नाम एतद् जानाति’ मनः स्वप्नेऽपि ‘अगोचरः’ आसीत् इत्यर्थः ।... ‘अनर्थ-सलिलावतः’ विपद्दरुपायां जलधम्यां वासवदत्ता-विरहशोक-संचटितायाम् ‘उन्मत्त-हत्यासः’ विपत्सलिलात् उद्धारं लभामहे । ‘इदानीम्’ इत्यादिना राज्ञः पुनर्दौर्यदृशात् साम्प्रतिकं सुखं वर्णयति । ‘प्रासादेषु उच्यते’ पूर्व-वत् न यत् तत्र इत्यर्थः, ‘अन्तःपुर-दीर्घिकासु’ राजान्तःपुरस्थितासु वापीषु ‘आयते’ स्नानं क्रियते, ‘प्रकृति-मधुर-सुकुमाराणि’ स्वभावतः मिष्टानि कोमलानि च ‘मोदकखाद्यानि’ लड्डु, कटिमुभोज्यानि ।... ‘अनन्तरः संवासः’ अप्सरसाम् अवस्थानेन हीनः ‘उत्तरकुब-वानः’ स्वर्गवासः... । ‘महान् दोषः’ विषमोऽनिष्टपातः... ‘सुखं न परिणमति’ सत्यं परिपाकं न गच्छति, ‘सुप्रच्छदानायां शय्यायां’ कोमलास्तरणविशिष्टे शयने [ अपि ]... ‘यथा’ यस्मात् ‘वातशीघ्रितम्’ वातरक्तव्याधिः ‘अभितः’ इव वर्तते’ सर्व्वेशरीरम् आक्रम्य तिष्ठतवत् ‘इति पश्यामि’ इति मन्ये । ‘भोः’ अहो ! ‘सुलभं न’ सुखहेतुनं भवति ‘आमयपरिभूतम्’ रोगाभिभवः ‘अकल्पवर्त्तं च’ तत्सदृशकारि सुभक्त्यप्राप्त्यर्थं [ देहि यदि रोगो वर्त्तते तदा सुखाद्यानां प्राचुर्यं नपि सुखाय न कल्पते, प्रयुत दुःखायैव इत्यर्थः ] ।

**Notes. Page 63.**

**विदूषकः**—The jester. A विदूषक has been defined thus :— ‘कुसुम-व्रान्ताद्यभिधः कर्मवपुर्गंभावाद्यैः । हासकरः कलहरतिविदूषकः स्यात् स्वकर्मैः ॥ सा. द. । [ स्वकर्मैः = भोजनादिपटः ] । The विदूषक plays the part of a buffoon, exciting humour and laughter by his actions, movements of the body, dress and speech. ‘विक्रान्ताङ्गवचोवेशैर्हस्यकृत्य विदूषकः’—दशरूपक । He is always an ease-loving fellow who cares only for his belly. For his murmuring character, cf. *Sakuntala*. Act II.

अभिप्रेत-विवाहमङ्गल etc. —विवाह एव मङ्गलम्—कर्मधारयः, अभिप्रेतं विवाहमङ्गलम्—कर्मधारयः, तेन रमणीयः—इतत् । अभि—प्र—इ+क्त—कर्मणि = अभिप्रेत । रम+शिच्+अनीय—वाङ्मलात् कर्त्तरि ।

अनर्थसलिलावतः—अधिकारणे ३ना । सलिलस्य आवर्तः—इतत्, अनर्थ एव सलिलावतः—कर्मधारयः । ‘खादावर्तोऽथवा क्षमः—अनरः । The अनर्थ is the calamity suffered by the king (and thereby his friends and attendants) for the loss of Vasavadatta.

उन्मङ्गल्यानः—उत्-मस ज + लट् स्वासः । लट् has been used in the sense of अनवक्तृ (i. e. improbability) by the rule 'अनवक्तृ-ममर्षयोः च-किंश्चिदपि' ।

इदानीम् etc.—The present pleasures reminded the jester of the great sufferings experienced before. इदानीम् means 'after the king's marriage with Padmavati.' इदम् + दानीम् for ॐ by the rule 'दानीं च' ।

प्रासादेषु—अधिकरणे ॐ । प्र-सद् + घञ्-अधिकरणे । प्र is lengthened by the rule 'उपसर्गस्य धनि अभनृथे बहुलम्' ।

उच्यते—वस + भाववाच्ये लट् ते । Nom—मया ।

अन्तःपुर-दीर्घिकासु—अन्तःपुरस्य दीर्घिकाः—इतत् ; तासु ।

प्रकृतिसमधुर etc.—मधुराणि च तानि सुकुमाराणि—कर्मधारयः, प्रकृत्या मधुर-सुकुमाराणि—इतत् ( or सङ्गुपा ) ।

मोदकस्त्राद्यानि—उक्ते कर्मणि १मा । मोदकाः एव स्त्राद्यानि—कर्मधारयः ।

अनप्सरःसंवासः—Adj. to उत्तरकुलवासः । अप्सरसां संवासः—इतत्, अविद्यमानः अप्सरःसंवासः यत्नसः—बहुव्रीहिः । For the mode of expression, cf. 'यूतं हि नाम पुरुषस्य असिंहासनं राजाम्'—सृच्छकटिक । Similar expressions abound in Kadambari also.

अङ्गाः सरन्ति (= उदगच्छन्ति) इति अप्सरसः ; अप् + सृ + असि ( शोणादिकः ) । Except when referring to a single अप्सरस् the word is always plural (even when denoting the जाति) । 'अपः सुमनसो वर्षा अप्सरः-सिकता-सनाः । एतेस्त्रियां बहुलं स्त्ररेकत्वेऽप्रातरवयम्' । For the singular use cf. 'मैत्रका नाम अप्सराः प्रेषिता'—Sak., Act I ; 'गच्छन्तं चाप्सराः प्रीत्या तमुवाच तिलोत्तमा'—कथासरित्सागरः ।

उत्तरकुलवासः—Obj. of अनुभूयते । कुलणां निवासो जनपदः इति कुलवः ; कुल + अण् ; the अण् is elided by the rule 'जनपदे लुप्' । The word is then used in plural by the rule 'लुपि युक्तवद् व्यक्ति-वचने' । उत्तराः कुलवः—कर्मधारयः by the rule 'दिक्-संज्ञायां' ; तेषु वासः—ॐतत् ।

उत्तरकुल is probably the same as North Siberia which is in the northernmost part of the globe and beyond which there is practically no human habitation. While instructing the monkey-chiefs regarding the search for Sita, Sugriva said as follows:—

न कथञ्च न यन्मयं कुरुषामुत्तरेण वः ।

अमाक्षरम् अमर्यादं न जानीमस्तु, परम ॥—*Ramayana*. किष्किन्धा, ४३ ।

Also cf. Mallinatha's note on *Kirata* 1. 35—'उत्तरान् कुरुन् मेरोः उत्तरान् चानागुषान् देवनिषिषान्' । This मेरु is Mt. Meru (which is to be identified with the modern Altai, in the north-west of Mongolia) and should not be confused with सुमेरु or the North Pole. For the different divisions (वर्ष) of the globe, see भागवत V. 16. The Kuru-land is described as the abode of gods and a country of beauty, peace and happiness and is perhaps the same as स्वर्ग । It has been alluded to in the *Aitareya Brahmana*, *Mahabharata*, *Ramayana* and the *Puranas*.

परिणमति—परि—नम + लट् ति । परि—नम is here used in the sense of 'being digested'. लट् is by the rule 'उपसर्गादसमासे ऽपि णोपदेशस्य' ; [ similarly—प्रणमति ] ।

सुप्रच्छदनायाम्—प्र—छद + ल्यट्—करणे = प्रच्छदनम् ; a bed-sheet. सु प्रच्छदनं यस्याः—बहुव्रीहिः, तस्याम् ।

यथा—The word here denotes अनुमान । 'यथाशब्दस्तु निहिं दस्तुल्ययोगा-नुमानयोः'—विश्वः ।

वातशोणितम्—Nom. of वर्तते । Name of a kind of gout caused by a derangement of the blood and wind in the body. वातयुक्त शोणितम्—कर्मधारयः ; then by लक्षणा, the disease. This disease is mainly caused by indigestion due to injudicious diet and conduct, and men of the विदूषक-type are generally the victims.—

प्रायशः सुकुमाराणां मिथ्याहार-विहारिणाम् ।

स्थूलाणां सुखिनां वापि कुप्यते वातशोणितम् ॥

आमय-परिभूतम्—Nom. of भवति understood. परि—भू + क्त—भावे = परिभूतम् (=परिभवः) । आमयस्य परिभूतम्—इतत् ।

अकाल्यवर्तम्—काल्य means 'morning'. 'प्रयुषो ह्यर्धं खं काल्यम् उषः-प्रयुषसौ अपि'—इत्यमरः । (i) काल्यस्य वर्तः—इतत् ; a small quantity of food for breakfast. नास्ति काल्यवर्तः यत्र तत्—बहुव्रीहिः ; not of a small (i. e. of a sufficient) quantity of food. Or, (ii) the word is an adj. to आमयपरिभूतम्—an attack of disease in which even the breakfast or a little quantity of food is forbidden. Or, (iii)



कल्पवर्षम् (neuter) means 'a trifle'; cf. 'ननु कल्पवर्षमेतत्'—  
चण्डिकाटिक । 'स्त्रीकल्पवर्षस्य कारणेन'—*Ibid.* न कल्पवर्षम्—not a trifle,  
i. e. a sufficient quantity of food.

Rhetoric.—In इदानीं प्रासादिषु etc. there is the dramatic  
peculiarity called दिष्ट । 'देशकाल-सङ्क्षेपेण वर्णना दिष्टमुच्यते'—सा, द. ।

Pages 64-65.

Sans. Expl.—'कुव न खलु' इत्यादिना चेद्या वसन्तकस्यान्वेषणम् उच्यते ।  
'कः कालः, त्वाम् अन्विष्यामि' बहुकालं यावत् तव अन्वेषणपरा अस्मि इत्यर्थः ।...  
'भट्टिनी भणति' भर्तुं दर्शयन्महिषी पृच्छति इत्यर्थः... 'ज्ञातः ज्ञानाता' वत्नराजस्य ज्ञानं  
समापितं न वा इति प्रश्नः ।

Notes.

कः कालः—Nom. of अतिक्रान्तः understood.

अपि ज्ञातः &c.—अपि here denotes प्रश्न । 'गर्हासमुच्चय-प्रश्न-शङ्का-  
सम्भावनास्वपि'...अनरः । ज्ञातः—ज्ञा+ज्ञ—कर्तरि । Here ज्ञानाता means  
the bride-groom [ not a son-in-law ] .

Remarks.—अपि ज्ञातः etc. indicates the affectionate  
manner of the king and the queen ( or, rather all of the  
royal family ) of Maghadha with which Udayana and his  
party were received.

Pages 66—67.

Sans Expl.—किं निमित्तम् etc.—'किं निमित्त' केन प्रयोजनेन. 'भवति'  
माग्ये [ चेद्याः सम्बोधनम् एतत् ] 'पृच्छति' भट्टिनीति शेषः । 'सुमनोवर्णकम्'  
'सुमनसि' पुण्याणि 'वर्णकानि' चङ्गरागाः च इति सुमनोवर्णकम् 'आनयामि'  
ज्ञानातुराराधनार्थम् उपहरामि... । 'वर्जयित्वा भोजनम्' भृत्याद् अन्यत् इत्यर्थः ।...  
'वारयसि भोजनम्' भक्षादव्यस्य आनयनं निषेधसि इत्यर्थः । 'अधन्यस्य' दुर्भाग्यस्य  
'मम कोकिलानाम्' परभृतानाम् 'अक्षिपरिवर्तः' इव 'अक्षुरागविक्रान्तिः' इव 'कुक्षि-  
परिवर्तः' उदरावस्थाविक्रान्तिः 'संजातः' संघटितः [ यथा वसन्ते नानाविध-पुष्पासव-  
पानेन कोकिलानां गयनानि रक्तानि जायन्ते, तथैव दूरदृष्टवशात् प्रभूतान्नपानादिना मे  
कुक्षिबिचोभः जातः इत्यर्थः ] । 'इदं एव' कुक्षिपीडावस्त एव इत्यर्थः [ सोऽङ्गुष्ठ-  
वचनमेतदिति बोध्यम् ]... । 'तन्नभवतः सकाश' रात्र उदयनस्य समीपमित्यर्थः ।

Notes.

भवति—सम्बोधन । The maid is so addressed. 'वदन्तु रामोश्च चेटीश्च'  
सक्रीति विदूषकः—साहित्यदर्पण ।

पृच्छति—The Nom. is भट्टिनी ।

सुमनोवर्णकम्—सुमनांसि च वर्णकानि च—समाहार-इत्यः ।

वज्रं धित्वा भोजनम्—वज्र + धिच् + क्ता । The विदूषक being generally स्वकर्म्मज्ञ i. e. भोजनपटु, these words sound strange to the spectators and are enjoyed by them.

अधन्यस्य—धनम् लब्ध्वा ( i. e. लप्स्यते ) इति धन्यः, धन + यत् by the rule 'धनगण' लब्ध्वा । न धन्यः—नञ् तत्, तस्य । [ लब्ध्वा = लभ् + टन् ] ।

अक्षि-परिवर्त्तः—परि- हत + घञ्—मावे = परिवर्त्तः ; ; a change. अक्षीः परिवर्त्तः—इतत् । The cuckoos get the colour of their eyes changed ( red ) in the spring, when they are intoxicated with the honey of different flowers. Or, it may be that the jester is thinking of the crow which has only one eye-ball which revolves both sides according to requirements To make such a confusion is characteristic of his conduct.

कुक्षिपरिवर्त्तः—कुक्षेः परिवर्त्तः—इतत् । By the comparison with the अक्षिपरिवर्त्तः he means to say that such disorder of bowels is natural to him, when he gets an abundance of food.

इदं एव भव—This is said in jest.

प्रवेशकः—See *Ante*, in the beginning of Act III. This inter-lude indicated that the king's marriage with Padmavati is already celebrated, for which the preparations have been described in the previous Act. Thus it prepares us for hearing of the mental condition of the king from the mouth of Padmavati and for seeing the union of the two as will be described in the next Act.

### Pages 68—69.

Sans. Expl.—ततः प्रविशतीत्यादि । 'सपरिवारा' चेटोसहिता... 'आवन्निजा-वेशधारिणी' अवन्तीदंशीय-मातीपरिच्छेदधारिणी... । 'भर्तृदारिका' राजपुत्री भवती पद्मावती इत्यर्थः 'प्रमदवनम्' उद्यानम् । [ ज्ञानान्तरम् अभ्यन्तरचतुःशालं गतं पतिं विहाय तस्याः उद्यानागमनकारणं पृच्छति इति बोधव्यम् ]... 'शेफालिकामुखाकाः' तन्नामपुष्पवृक्षसमूहाः 'कुसुमिताः' समुद्रगतपुष्पाः... 'प्रबालान्तरितैः' विद्रुममध्यवर्तिभिः 'नीलिकलन्वकैः' इव सुताफलगुच्छैः इव 'आचिताः' आच्छन्नाः व्यासा इति यावत् 'कुसुमैः' पुष्पैः । 'किम् इदानीं विलम्बस्यै' अविलम्बितमेव कथं पुष्पाणि न चिनोषि इत्यर्थः ।... 'शिलापट्टकैः' प्रसारणस्यै 'सुहृत्तकम्' स्वयम्... 'कुसुमावधरं' पुष्पसंयोजनम्

... । 'किमत्र उपविशावः' अनीपवेशनं भवत्येव रोचते न वा इति प्रश्नः । 'एवं भवतु' अत्र व उपविशावः इत्यर्थः ।...

### Notes.

किं निमित्तम् etc.—The maid expected the princess in the inner apartment where the husband would come after taking his bath.

अभ्यन्तर-चतुःशालम्—चतस्रसु दिक्षु, शालाः ( गृहाणि ) यस्य तत्—बहुव्रीहिः, अभ्यन्तरे चतुःशालम्—७तत् ।

शेफालिका-गुल्मकाः—Nom. of भवति understood. गुल्माः एव गुल्मकाः, गुल्म + कल्—स्वार्थे । शेफालिकानां गुल्मकाः—इतत् । Technically speaking, शेफालिका is neither a गुल्म nor a गुल्म but a plant of the वृक्ष class. ( For the different classes, see Manu I. 4.—43 ).

पश्यामि—The object is इति । वर्तमानसामीप्ये लट् ।

कुसुमिताः—कुसुमानि जातानि एषाम् इति कुसुम + इतच् by the rule 'तदस्य सञ्जातं तारकादिभ्य इतच्' ।

प्रवालाभरितैः—प्रवालैः भरिताः—इतत्, तैः । 'प्रवालो वल्लकीदृष्टे विद्रुमे बालपद्मे'—विश्वः ।

मौक्तिकलम्बकैः—उपमान to the अनुक्तकर्त्तृ—'कुसुमैः' । मुक्ता एव मौक्तिकम्, मुक्ता + ठक्—स्वार्थे by the rule 'विनयादिभ्यः ठक्' । मौक्तिकानां लम्बकाः—इतत्, तैः ।

आचिताः—Adj. to तै । आ—चि + क्त...कर्त्तृणि ।

शिलापट्टकैः—शिलायाः पट्टकः—इतत्, तस्मिन् ।

सुहृत्तम्—व्याप्तौ रथा by the rule 'कालाभिनोरत्यन्तसंयोगे' ।

कुसुमावचयम्—अव—चि + अच्—भावे = अवचयः । कुसुमानाम् अवचयः—इतत्, तम् । N. B. When the flowers are within the reach of the hand and are not had by stealth, the affix to be used is चञ् giving the form अवचाय । 'The rule is—'इत्तादाने चैः अक्षे ये' । Otherwise, the form is अवचय with अच् ( by the rule 'एरच्' ) ।

अथे किं एष्य etc.—With these words Padmavati wishes to take the permission of Avantika. Padmavati's sincere devotion to Avantika is also indicated here.

### Pages 69—71.

Sans. Expl.—... 'अङ्गमनःशिलापट्टकैः एव' अर्थः अंशविशेषः सन्तः-

शिलापट्टकः ममःशिलावत् पीतवर्णाकृतिः 'पट्टकः' आसनं येषां तैः, इव....'अञ्जलिम्' युक्तकरमध्यभागम् । 'अङ्गो' विद्यते । 'वाचवता' सौन्दर्यम् ।.....'मा मा भूयः अवचित्य' अलं पुनरपि पुष्पावचयेन इत्यर्थः, 'वारयसि' निषेधसि । 'आर्यपुतः' दयितः 'इह आगत्य' अस्मिन् प्रसदवने प्रविश्य 'इमां कुसुमसद्यङ्गिं दृष्ट्वा' इमं पुष्पराशिम् अवलोक्य, यदा सः अवलोकयत्यति इत्यर्थः [ तदा ] 'सम्मानिता भवेयम्' समाहृता भवेयम्'

### Notes

अर्धमनःशिलापट्टकैः—मनःशिला ( धातुविशेषः—'मन्हाल' in Bengali) is a mineral ( viz. arsenic) of a reddish yellow colour. मनःशिलायाः पट्टकः—इतत् ; अङ्गः मनःशिलापट्टकः येषाम्—बहुव्रीहिः, तैः ।

पूरितम्—पूर ( दिवादि ) + णिच् ( चुरादि ) + क्त—कर्त्तृणि । Alt. form.—पूर्यम् । Rule—'वा दान्त-शान्त &c.' 'पूर्य'स्त पूरिते'—अनन्तः ।

अवचित्य—अव—चि + ल्यप् । Here ल्यप् has been used in connection with 'मा' । This use of ल्यप् (or क्त) with मा is not supported by Panini and perhaps points to an earlier date of the poet when क्ता or ल्यप् was used with all such particles of prohibition and at the time of Panini came to be restricted in connection with अलम् and खलु only for which Panini's rule is 'अलंखलौः प्रतिषेधयोः प्राचां क्ता' ।

कुसुमसद्यङ्गिम्—कुसुमानां सद्यङ्गिः—इतत्, ताम् ।

अथलतो इह आषच्छेष etc.—The Nom. of the incomplete verbs आगत्य and दृष्ट्वा, being not the same with the finite verb the construction is faulty. This also points to an earlier date of the poet. See the other reading given in the foot note—P. 71.

सम्मानिता—सम्—मज + णिच् + क्त—कर्त्तृणि ।

भवेयम्—लिङ् here denotes प्रार्थना ।

Rhetoric.—अथलतो इह आषच्छेष etc.—Here the conversation about the *Sephalikā* flowers comes to an end and a fresh topic of conversation is introduced to reveal Udayana's love for Vasavadatta even after his marriage with Padmavati. Hence the dramatic peculiarity here is विन्दुः । 'अवाप्तारथविच्छेदे विन्दुश्च्छेदकारणम्'—साहित्यदर्पणम् ।

## Pages 71—73

**Sans. Expl.**—‘हला’ सम्बोधनार्थमव्ययम्, ‘प्रियः ते भर्ता अपि प्रणयास्पदं तव पतिरिति प्रश्नः ।...‘आर्यपुत्रेण विरहिता’ भर्ता विश्वामित्रा ‘उत्कण्ठिता’ उद्दिष्टाः... ‘दुष्कारं करोमि’ पतिविरहितापि स्यातुं शक्नोमि इत्येतत् अनन्यसाध्यम् इत्यर्थः [ अतः ] ‘इयम् अपि’ पत्युः स्वल्पकालं लब्धपरिचया अपि । पद्मावती ‘नाम’ वितर्कं ‘एवं मन्वयति’ आर्यपुत्रेण विरहिता उत्कण्ठिता भवामोति वदति । ‘अभिजातम्’ सर्वदग्धम् ‘सन्देहः’ संशयः प्रतिविषयकः...‘तथा एव आर्यायाः वामवदन्तायाः’ प्रियः आर्यपुत्रः इति शेषः । ‘अतः अपि’ यथा तव ततोऽपि अधिकतरं वामवदन्तायाः प्रियः इत्यर्थः । ...‘हम्’ प्रकृतार्थ-निर्हारणसूचकम् अव्ययम् ‘आर्यपुत्रपक्षपानेन’ आर्यपुत्रे प्रणयस्य प्रकटनेन ‘अतिक्रान्तः’ लङ्कितः ‘समुदाचारः’ देशकालानयायी व्यवहारः । ‘एवं तावत्’ अनेन प्रकारेण ‘भणिव्यामि’ कथयिष्यामि, समुचितार्थं गोपनार्थम् इति शेषः ।—‘अल्पः क्वेहः’ अनधिकः प्रणयः आर्यपुत्रे भवेत्...‘स्वजनं’ पित्रादिकं न परित्यजति’ त्यक्त्वा स्वामिनम् न अनुगच्छति ।

## Notes.

हला ! मा मा भूयः &c. हला is an—अव्यय । A lady of the same rank or position is addressed with this term ‘हलेति सदृशी [ वाचा ]’—साहित्यदर्पण । Padmavati uses ‘हला’ to address the maid out of courtesy only.

प्रियः—प्री + क—कर्त्तरि by the rule ‘इगुपध-ज्ञा-प्री-क्तिरः कः’ ।

विरहिता—Adj. to अहम् । वि—रह + क्त—कर्त्तृणि । Nom.—आर्यपुत्रेण ।

उत्कण्ठिता—उत्कण्ठता जाता अस्याः इति उत्कण्ठ + इतच् ।

दुष्कारम्—दुस्—क्ल + खल—कर्त्तृणि । Cf. the sentiment expressed by शकुन्तला in Act IV—Sik.

अभिजातम्—Adverb, modifying मन्वितम् । अभि—जन + क्त—कर्त्तरि ‘अभिजातः कुलीने स्यान्नाय्य-पण्डितयोरपि’—नेदिनी ।

किं किम्—Repeated to indicate an excess of eagerness

‘विवादे विजये हर्षे खेदे हर्षेऽवधारणे ।

प्रसादने सन्धौ च द्विजिह्वत् न दुष्यति’ ॥

अतः—५मी in connection with अधिक on the authority of the use ५मी by Panini in the rule ‘यथादधिकं कस्य चैव वचनं तत्र सप्तमी’ ।

इम्—A particle expressive of the comprehension of one's own situation.

आर्यपुत्र- पक्षपातेन—हस्तौ इयं। पक्षे पातः—उतत्, आर्यपुत्रे पक्षपातः—उतत् ; तेन ।

अतिक्रान्तः—अति - क्रान्त—क्रान्त—कर्माणि । Nom.—मया understood.

समुदाचारः—Obj. of अतिक्रान्त्यः । सम् - उत् - आ - चर + चञ्—भावे ।

स्वजनम्—स्वः जनः—कर्मधारयः, तम् । स्वजनं न परित्यजति—refers to her elopement with Udayana.

Rhetoric. In 'इला ! पित्रो दे भक्ता' there is the dramatic peculiarity called परिभावना । 'कुतूहलोत्तरा वाचः प्रीक्ता तु परिभावना ।'—साहित्यदर्पण । In 'अथ्यउत्तेष विरहिता उक्कण्डिता ह्येति' there is the dramatic peculiarity called निर्णय । ... 'निर्णयः पुनः । अनुभूतार्थकथनम्'—साहित्यदर्पण । Also, the dr. peculiarity called मार्ग । 'तत्त्वार्थकथनं मार्गः'—साहित्यदर्पण । In जह मम अथ्यउत्ते etc. there is रूपम् । 'रूपं वाक्यं वितर्कवत्'—साहित्यदर्पण ।

### Pages. 74—75

Sans. Expl.—'भवितव्यम् युजाते इत्यर्थः ।—'साधु भक्तारं भण' मधुरभावेन पतिं कथय... 'वीणां शिक्षिषे', वीणावादन-शिक्षां गृहीष्यामि [ वीणाशिक्षया वासवदत्ता तस्य प्रियसौ अभूदिति मत्वा चेटी एवम् उपदिशति इति बोध्यम् ] । ... 'अभणिक्त्वा किञ्चित्' किमपि न उक्त्वा । 'दीर्घं निःश्वस्य' दीर्घनिःश्वसं शोकवशात् मुक्त्वा 'तूष्णीकः' निष्वाक् 'संवृत्तः' तस्थौ इत्यर्थः । 'ततः' पत्युः दीर्घनिःश्वसात् तूष्णीम् अवस्थानात् च... 'तर्कयसि' अनुमन्यसे ?... 'दक्षिणतया' अनुकूललङ्घितुना 'मम अगतः' मत्तममङ्गम् ... 'धन्या' सौभाग्यशालिनी, अधुनापि स्वामी मां स्मरतीति... 'एवं सत्यं भवेत्' पश्चाद्व्याः वाक्यं सदा न भवेत्... 'ह्री ह्री' आनन्दसूचको ध्वनिः 'प्रचितपतित-बन्धुजीवकुमुद-विरलपातरमणीयम्' 'प्रचिते' चयनकाले पतितानि यानि बन्धुजीवाख्यानि रक्तपुष्पाणि तेषां 'विरलपातेन' अल्पशः पततेन 'रमणीयं' सुन्दरं 'प्रमदवनम्' क्रीडोद्यानम् । 'इतः' तावत् अस्मिन् स्थाने, आगच्छतु इति शेषः ।

### Notes.

भवितव्यम्—भू + तव्य—भावे । Padmavati accepts the argument given by Vāsavadatta.

साधु—Adverb.

शिक्षिषे—शिक्ष + ण्ट् + खे । शिक्ष to learn, शिक्षति । Cf. 'अशिक्षिताम्'.

पितुरिव मन्त्रवत्—रघु । Vasavadatta could win the heart of Udayana by her skill in playing on the lute ; so, the maid advises Padma. to learn the same art.

अभक्षित्वा—नञ्—भण + क्त्वा ।

दीर्घे निश्चल—दीर्घे is an adverb. निश्च—चस् + ल्यप् । The mention of the reminds him of Vasava. ; so he heaved a sigh in sorrow.

तूष्णीकः—Adj. to भर्ता । तूष्णीम् + क । See Notes on तूष्णीका—page 64.

दक्षिणतया—इतौ श्या । The नायक who loves all the नायिकाs equally is called a दक्षिणनायक । “एषु त्वनेकमहिंसासु समरागो दक्षिणः कथितः”—साहित्यदर्पण । [ एषु = Among the sixteen kinds of नायक ] ।

धन्या—Adj. to अहम् । धन + यत् in the sense of लब्धा See Ante.

प्रचितपतित etc.—प्र—चि + क्त—भावे = प्रचितम् (= प्रचयनम्—plucking of flowers). बन्धुजीव—a kind of red flower also called बन्धुली ; *Pentapetes phœnticia*. रस + णिच् + अनौय—कर्त्तरि बाहुलकात् = रसणीयम् । प्रचिते पतितानि—इतत्, तादृशानि बन्धुजीवकुसुमानि—कर्मधारयः । विरलं पातः—सङ्क्षुपा ; प्रचितपतितबन्धुजीवकुसुमानां विरलपातः—इतत्, तेन रसणीयम्—इतत् । The reading विरलपात (instead of विरलपात) will mean ‘gentle breeze.’ In Sanskrit poetry whenever the wind is referred to, there is often a reference to the three qualities. viz, मान्य, शैत्य and सौगन्ध्य ।

Rhetoric.—In साहृ भहार’ भणान्ति etc., there is the नाट्यालङ्कार called उपदेशन । ‘शिक्षा स्यादुपदेशनम्’—साहित्यदर्पण । In तङ्गेनि etc. there is अङ्गिति । ‘अङ्गितिः केनचिदङ्गेन किञ्चिद् यद्वानुमीयते’—साहित्यदर्पण । Also the dr. peculiarity named अनुमान । ‘लिङ्गादङ्गीऽनुमानता’—साहित्यदर्पण ।

### Page 76. ( Sloka 1. )

Sans. Expl.—‘मयि उज्जयिनीं गते’ कविमहोदयप्रयोगेण उज्जयिनीराजेन ‘इतोऽहं यदा तत्र गतः,’ ‘तदा’ ‘स्वैरम्’ स्वच्छन्दम् ‘अवन्तिराज-तनयाम्’ अवन्तिराजस्य प्रद्योतस्य कान्थां वासवदत्ताम् इत्यर्थः ; ‘दृष्ट्वा’ आलोक्य ‘कामपि अवस्थां गते’ अनिर्वचनीयां दृष्ट्वा प्राप्ते ‘कामिने’ मदनेन ‘पञ्च इषवः’ पञ्चवाणाः ‘पातिताः’ निक्षिप्ताः [ पञ्चषोः सञ्ज्ञां काम एव इषूणां पातात् वासवदत्तायां मम पुण्यानुरागो जात इत्यर्थः ] ।

‘तैः’ पञ्चभिरपि-वाणैः ‘अद्यापि’ अधुना अपि ‘हृदयं’ मदीयमिति शेषः ‘सशब्दम् एव’ शङ्खयुक्तम् एव [ अतः न ते वाणाः मदनेन मन हृदयात् पुनरुद्धृताः, नापि च मन अनुरागः क्लृप्तः प्राप्तः ] । ‘भूयश्च’ वयं विद्वाः पुनरपि अस्मासु मदनवाणः प्रयुक्तः, [ पद्मावल्याम् अनुराग-सञ्चारादिति बोद्धव्यम् ] । ‘यदा मदनः’ ‘पञ्चेषुः’ पञ्चवाणः [ तद्व्यतिरिक्त-वाणाभावात् ] ‘कथं’ केन उपायेन ‘अयं वष्टः शरः’ पञ्चभ्यः अन्योऽपि अधिको वाणः ‘पातितः’ मयि प्रयुक्तः [ यत्प्रभावात् पद्मावल्याम् अनुरागः जायते ] ? ॥१॥

### Notes

मयि—अधिकरणे ७मी ।

स्वरम्—Adverb, modifying दृष्ट्वा See Notes on स्वरम्—page 26.

अवन्तिराजतनयाम्—अवन्तीनां राजा—इतत्, तस्य तनया—इतत्, तान् । अवन्ति is spelt both short व and long वः ।

सशब्दम्—Adj. to हृदयम् । शब्देन सह वर्त्तमानम्—बहुव्रीहिः । सह is changed into स optionally in बहुव्रीहि-समास by the rule ‘बोपसज्जंनस्य’ ।

वयम्—Plural used for the singular, by the rule ‘अस्यदो हयोश्च’ ।

विद्धाः—व्यध + क्त—कर्म्मणि । व्यध—to pierce. ( दिवादि ) —विध्वति ; विव्याध, विविधतुः, etc. ; व्यत्स्यति, अव्यात्सीत् ।

पञ्चेषुः—पञ्च इषवः यस्य सः—बहुव्रीहिः । An epithet of मदन, the god of love (corresponding to Cupid of the Roman mythology). कामः पञ्चशरः शरः—अमरः । The 5 arrows of मदन are the following :—

अरविन्दमशोकश्च चूतश्च नवमल्लिका ।

नीलोत्पलश्च पञ्च ते पञ्चवाणस्य सायकाः ॥

From a different stand-point the five arrows are—

उन्मादनस्तापनश्च शोषणः क्षान्धनस्तथा ।

सम्प्रीडनश्च कामस्य पञ्च वाणाः प्रकीर्तिताः ॥

पातितः—पत + शिच् + क्त—कर्म्मणि । Nom.—मदनेन ।

Rhetoric.—मदन having five arrows only, cannot have a sixth arrow. Hence the fig. of speech is अतिशयोक्ति having असम्बन्धे सम्बन्धः ।

Metre.—शङ्खविबोद्धित । See Sl. 3, Act I.



**Ch. of Voice.**—...कालः पञ्च इधून् पातितवान् ।.....इदं स्थितं सखीनाम्  
[ भूयते ] .....अथान् विज्ञानम् [ कामः ] .....मदनेन पञ्चैवशा [ भूयते ] . इमं  
वहं शरं पातितवान् [ सः ] ?

Page 77.

**Sans. Expl.**—कुत्र तु इत्यादि । ‘तवभवती’ मान्या...‘लतामण्डप’ प्रमदवन-  
स्थितं लतामण्डपम्...‘उताहो’ अथवा ‘असनकुसुमसज्जित’ बन्धुपुष्पाकीर्णं ‘व्याघ्र-  
चर्मावगुण्ठितमिव शाङ्खलचर्मणा आच्छादितम् इव ‘पर्वततिलकं नाम’ शिलापट्टक’  
प्रस्तारसनम्.....‘अधिक-कटुक-गन्ध-समच्छदवनम्’ अत्युपगन्धयुक्तं सतपर्ववनम्.....  
‘आलिखित-मृगपक्षिं सह्युलम्’—‘आलिखिताः’ चित्रिताः ये मृगपक्षिणः प्रयुपक्षिणः,  
तस्मिन्नाणि इत्यर्थः, तैः व्याप्तम् ‘दारुपर्वतकं’ पर्वताकृतं काष्ठमण्डपम्... [ अनिश्चितत्वात्  
सम्भाव्यस्थानानि उल्लिख्यन्ते ] । ‘ऊर्ध्वम् अवलोक्य’ आकाशं प्रति दृष्टिं दत्त्वा, ‘ह्रीं ह्रीं’  
ह्रस्वै, ‘शरत्काल-निर्मले’ शरत्समये प्रसन्ने ‘अन्तरिक्षे’ गगने ‘प्रसारित-बलदेव-  
बाहुदृश्यं नीया’ ‘प्रसारितः’ दीर्घाङ्गः बलदेवस्य बाहुः, तम् इव दृश्यं नीयाम् तद्वत् विशदां  
दीर्घाञ्च ; प्रसादिने इति पाठे—‘प्रसादितः’ सन्तोषितः बलदेवः, तस्य बाहुमिव मनोऽंशः,  
[ प्रसन्नत्वादपि जनीऽधिकतरां श्रियं धत्ते ] ‘प्रसाधित’ इति पाठे अलङ्कृत इत्यर्थः,  
‘सारसपङ्क्ति’, सारसपक्षिणां श्रेणीम् ‘यावत् समाहितं गच्छन्ती’ यत्कालं व्याप्य  
समभावेन उत्पतन्ती ‘पश्यतु तावत् भवान् तावत् तां भवान् आलोकयतु । [ अनेन  
नायकस्य दृष्टिपथात् नायिकाया अपसरणावसरः लभ्यते इति बोध्यम् ] ।

### Notes.

लतामण्डपम्—Obj. of गता । लतानां मण्डपः—इतत्, तम् ।

उताहो—अव्यय । ‘आहो उताहो किमुत विकल्पे किं किमुत च’—अमरः ।

असनकुसुमसज्जितम्—Adj. to शिलापट्टकम् । असनाख्यानि कुसुमानि—कर्ण-  
धारयः, तैः सज्जितः—इतत्, तम् ‘...अथ पीतशालके सज्जकासनबन्धुपुष्प-  
प्रियकजोवकाः—अमरः । *Terminalia Alata Tomentosa*.

व्याघ्रचर्मावगुण्ठितम् इव—अव - गुण्ठ + क्त—कर्णेषु = अवगुण्ठित । व्याघ्रस्य चर्म-  
—इतत्, तेन अवगुण्ठितम्—इतत् । The stone-seat having Asana  
flowers on it appears to be covered with a tiger-skin  
marked with red and black streaks.

पर्वततिलकं नाम—The very name of the stone-seat indi-  
cates its lofty situation.

शिलापट्टकम्—शिलायाः पट्टकः—इतत्, तम् ।

अधिककटुक etc.—समच्छदानीं वनम्—इतत्, अधिकं कटुकाः—सहस्रपा,

अधिककटुकाः गन्धः यस्य—बहुव्रीहिः, तादृशं सप्तच्छदवनम्—कर्मधारयः । सप्त सप्त छदाः (-पदाणि) यस्य सः सप्तच्छदः—बहुव्रीहिः । सप्त here means सप्त सप्त (i. e. seven in each stalk). 'वृत्तिविवये संख्यावाचक-शब्दस्य क्वचिद् बोधार्थ-त्वम्' । सप्तच्छद is called 'छातिम्' in Bengali.

आलिखितमृगपक्षिसङ्कलम्—मृगाश्च पक्षिश्च—इन्द्रः, आलिखिताः मृगपक्षिणः—कर्मधारयः, तैः सङ्कलः—इतत्, तम् ।

N. B. मृगाश्च पक्षिश्च will be compounded in इतरेतरयोग only and not in optional समाहार available by the rule 'विभाषा वच-मृग &c.' On the rule Bhattoji says—'मृगाणां मृगैरेव, शकुनीनां तैः (i. e. शकुनिभिः) एव उभयव (i. e. in समाहार and इतरेतरयोग इन्द्रः' ।

दारुपर्वतकम्—पर्वतः एव पर्वतकः, पर्वत + कन्—स्त्राथे । दारुमयः पर्वतकः—कर्मधारयः, तम् ।

शरत्कालनिर्मलम्—Adj. to अन्तरिक्षे । निर्गतः मलः वस्त्रात् तत् निर्मलम्—बहुव्रीहिः, शरत् एवकालः—कर्मधारयः, तस्मिन् निर्मलम्—इतत्, तस्मिन् ।

अन्तरिक्षे—अधिकरणे ७मो । 'अन्तः' स्वर्ग-मर्त्ययोः मध्ये ईदृश्यते इति अन्तरिक्षम् अन्तर- ईदृ + चञ—कर्मणि । तस्मिन् । The word is also spelt with short इ—पृषोदरादित्वात् । याक्, the author of the Vedic निरुक्त, spells it with short इ with various fanciful derivations.

प्रसारित etc.—Adj. to सारसपङ्क्तिम् । प्र-सृ + शिच् + क्त—कर्मणि—प्रसारित । बलदेवस्य बाहुः—इतत् । प्रसारितः बलदेवबाहुः—कर्मधारयः, स इव दर्शन्यो—उपमान-तत्, ताम् । ( Or, प्रसादितः बलदेवः, तस्य बाहुः, etc.—Balarāma was well known for his irascible temper. )

सारसपङ्क्तिम्—Obj. of पश्यतु । सारसानां पङ्क्तिः—इतत्, ताम् । सारस is the crane or the swan. "सारसी मैथुनी कामी गोमर्दः पुष्कराक्षयः"—यादवः ।

समाहितम्—Adverb, modifying गच्छन्तीम् । सम्-आ-वा + क्त ।

गच्छन्तीम्—Adj. to सारस-पङ्क्तिम् ।

यावत्...तावत्—The use of these two words here is rather peculiar. 'यावत् गच्छति तावत् तां पश्यतु' would be a more normal form तावत् here is out of place and seems to be a careless addition by an unintelligent reader due to the presence of the word यावत् । The expression occurs again without तावत् at page 79. Or, both यावत् and तावत् are to be taken in वाक्यालङ्कार which would be rather unusual.

**Rhetoric.**—In व्याघ्रचर्मावगुण्डितम् इव, the fig. of speech is उत्प्रेक्षा ।

**Remarks.**—By this time the king and the jester came to the very spot where Padmavati and her companions were staying. But the jester himself looking at the row of Sarasas in the sky and making the king cast glance there, gives sufficient opportunity to Padmavati and her companions to avoid their sight.

Page 78. Sloka 2.

**Sans. Expl.**—[वयस्य], 'ऋज्वायतां च' सरसां दीर्घां च 'विरलां च' अघन-सन्निविष्टां च 'नतोन्नतां च' क्वचिच्च भवनतां 'विवर्त्तनेषु' गतिपरिवर्त्तनेषु' सप्तर्षि-वंशकुटिलां च' सप्तर्षि-मण्डलाख्या-नक्षत्रमालावत् वक्त्रां च 'निर्मुच्यमानभुजगोदर-निर्मुलस्य' निर्मुच्यमानस्य त्वचं परित्यजतः 'भुजगस्य' सर्पस्य उदरवत् विशदस्य 'अम्बर-तलस्य' आकाशतलस्य 'विभज्यमानां' स्पष्टं दृश्यमानां 'सीमान् इव' विभागं कुर्वतीम् उभयोरेव आकाशस्वरूपयोः मध्ये स्थितां प्रान्तरेखाम् इव [एनां] सारसपङ्क्तिं 'पश्यामि' ] ॥२॥

### Notes.

**ऋज्वायताम्**—Adj. to एनाम् [ सारसपङ्क्तिम् ]. ऋजुश्च आयता च—कर्क-धारयः, ताम् । 'स्वस्तकुमादिवत् अन्यतरस्य प्राधान्यविवक्षया 'विशेषणं विशेष्येण बहुलम्' इति कर्कधारयः । अजि + उ = ऋजु ! Fem.—ऋजुः or—ऋज्वी । आ - यम + क्त = आयत ।

**नतोन्नताम्**—नता च उन्नता च—कर्कधारयः ( like ऋज्वायताम् ) ताम् । उत्-नम + क्त = उन्नत ।

**सप्तर्षि-वंशकुटिलाम्**—सप्त च ते ऋषयश्च इति सप्तवयः—कर्कधारयः by the rule 'द्विक्संस्त्रि स'त्रायाम्' । तेषां वंशः ( collection )—इतत्, स इव कुटिला—उपमान-तत् by the rule 'उपमानानि सामान्यवचनैः' ताम् । The constellation Ursa Major or the Great Bear is called सप्तर्षिमण्डल । वंश here means गण । 'वंशः इष्टास्त्रि, गेहोर्द्वैकाष्टे वेशी' गणे कुले'—इति केशवः ; of 'साम्प्रदायिकतः स्यन्दनवंशचक्रैः'—Raghu VII. 39.

**निर्मुच्यमान etc.**—Adj. to अम्बरतलस्य । निर - मुच + कर्क-कार्तरि शानच्, = निर्मुच्यमान ; casting off the slough. निर्मुच्यमानः भुजगः—कर्कधारयः, तस्य उदरं—इतत्, तत् इव निर्मुलम्—उपमान-तत्, तस्य ।

गगनतलस्य—शेषे इष्टी । गगनस्य तलः or तलम्—इतत्, तस्य ।

विभज्यमानाम्—Adj. to सीमां । वि-भज् + कर्मणि शानच्, स्त्रियामाप् । Distinguishable ; marked. विभज्यमानां cannot mean विभागं कुर्वतीम् । Even if it were taken in कर्मकर्तृवाच्य, it would qualify the thing that is being divided ( viz, the sky ).

एनाम्—Refers to the सारसपङ्क्ति । एन is ordered by the rule 'द्वितीयादौसु एनः' ।

Rhetoric.—The fig. of speech is स्वभावोक्ति and वस्तुतत्प्रेषा in the last line.

Metre.—वसन्ततिलक । 'ज्ञेया वसन्ततिलका तभजा जगौ गः' ।

Ch. of voice.—ऋज्वायता...विरला...नतोन्नता...समर्षि वंशकुटिला... विभज्यमाना सीमा...[ एषा दृश्यते मया ] ।

### Pages 79-80.

Sans. Expl.—‘कोकनदमाला-पाण्डुर-रमणीयाम्’ श्वेतपद्ममालावत् शुभां मनोहां च ‘सारसपङ्क्ति’ सारसश्रेणी ‘यावत् समाहितं गच्छन्तीम्’ यावत्कालं समभावेन उत्पतन्तीम् । [ सहसा वयस्येन सह समागतं विलोक्य ] ‘अहो’ सम्भ्रमे अव्ययम्, ‘भर्ता’ प्रभुः समागत इति शेषः । ‘हम्’ निर्णये अव्ययम् । ‘आर्यपुत्रः’ आगत इति शेषः । ‘आर्य’ पूज्ये आर्वात्मके, ‘तव कारणात्’ त्वमन्यपुरुषगोचरा न भवसि इत्यतः ‘आर्यपुत्रदर्शनं परिहरामि’ स्वामिनं दर्शनपथात् अन्तर्हि ता भवामि, ‘तत् इमं माधवीलतामण्डपं’ वासन्तीलतावेष्टितं गृहं प्रविशाम...‘निर्गता भवेत्’ अस्मात् स्थानात् गता भवेत् ।

### Notes

भर्तृदारिका—‘वाच्या प्रकृतिभौ राज्ञः कुमारी भर्तृदारिका’—साहित्यदर्पण । The term भर्तृदारिका is used by the menials to address a princess.

कोकनदमाला etc.—कोकनद is generally used in the sense of the red lotus. ‘रक्तोत्पलं कोकनदम्’—चमरः । But here the word has been used in the sense of ‘lotus in general’, and for its comparison with the सारसे, it is to be taken in the sense of ‘a white lotus’ कोकनदानीं माला—इदत्, पाण्डुरा च सा रमणीया च—कर्मधारयः । ( See *Ante*, notes on ऋज्वायताम् Sl. 2 ). कोकनदमाला इव पाण्डुररमणीया—उपमान-तत् ।

समाहितं गच्छन्तीम्—See notes on page 79.

कारणात्—हेती ५मी ।

आर्य्यपुत्रदर्शनम्—आर्य्यपुत्रस्य दर्शनम्—इतत् । *Padmavati* does not intend to be seen by her husband here, as in that case, *Avantika* also might be seen by him.

माधवीलतामण्डपम्—माधवीलतानां मण्डपः—इतत्, तम् । 'मण्डपोऽस्त्री जनाग्रयः'—अमरः । माधवीलता—*Banisteria Bengalensis*. 'अतिमुक्तः पुष्पकः स्याद् वासन्ती माधवीलता'—अमरः ।

Rhetoric.—In तत्तद्दोदौ पद्मावदौ etc. there is अनुमान । लिङ्गा-दूहोऽनुमानता—साहित्यदर्पण । From the sign viz. the *Sephalika* clusters from which flowers had been plucked, the jester infers that *Padmavati* had come there.

### Pages 81—82.

Sans. Expl.—'अवचितकुसुमान्' अवचितानि मंगृहीतानि 'कुसुमानि' पुष्पाणि येभ्यः तान् 'शेफालिका-गुच्छकान्' शेफालिकागुच्छकान् 'प्रेक्षतां पश्यतु...' [ न हि पद्मावतीमन्तरेण कोऽपि एतेभ्यः पुष्पाणि आहरेत् इत्याशयः ] ... 'विचित्रतां' विविध-वर्णत्वात् रमणीयतां... । 'वसन्तकसङ्गीत'नेन' वसन्तकस्य नामोच्चारणेन 'अहं' पुनर्जानामि पुनरपि मे प्रविभातीत्यर्थः... 'वत्स' वसामि । ... 'आसीनी शिलापट्टके उपविष्टी' आवाम् 'प्रतीचिध्यावर्द्ध' पद्मावत्यै अपेक्षां कुर्वन् इत्यर्थः । ... 'शरत्कालतीक्ष्णः' शरत्समये तीव्रः 'दुःसङ्गः' क्लेशेन सहनीयः असह्य इत्यर्थः 'आतपः' सूर्यकिरणः । 'इमं' तावत् 'माधवीमण्डपम्' वासन्तीलतामण्डपम्... । 'वादम्' तथास्तु .. ।

### Notes

अवचितकुसुमान्—अवचितानि कुसुमानि येभ्यः—बहुव्रीहिः, तान् ।

शेफालिकागुच्छकान्—शेफालिकानां गुच्छकाः—इतत्, तान् । See notes *Ante*. गुच्छ and गुच्छ are पुं or क्लीब ।

विचित्रता—Nom. of भवति understood. विविधं चित्रं (=वर्णः) यस्य तत् विचित्रम्; तस्य भावः इति विचित्र + तल् ।

वसन्तकसङ्गीत'नेन—हेती ५या । सम्—कृत् + ल्य ट्—भावे=सङ्गीत'नम् (=नामग्रहणम्) । वसन्तकस्य सङ्गीत'नम्—इतत्, तेन ।

उज्जयिन्याम्—अधिकारणे ७मी । *Vasavadatta* became acquainted with वसन्तक, the jester, in her own apartment at Ujjayini (in company with the king) and now that name reminded her of Ujjayini by association.

प्रतीक्षिष्यावहि—Nom.—आवाम् (आसीनी) । प्रति—इत्थ + लृट्, स्थावहि ।

शरकालतीक्ष्णः—Adj. to आतरः । शरत् एव कालः—कार्यधारयः । तस्मिन्  
सीक्षः—उत्तम् ।

दुःसहः—दुस्—सह + खल्ल्—कार्यणि ।

इमं माधवीमण्डपम्—The jester points to the same bower,  
where Padmavati has entered.

वाढम्—अव्यय ; 'अद्यप्रतिश्रयोवाढम्'—अमरः ।

Rhetoric.—In वसन्तकचङ्गीत'नेन etc, there is the fig. of  
speech called अरण । 'सदृशानुभवादु वस्तुस्मृतिः अरणमुच्यते'—साहित्यदर्पण ।

Remarks.—The jester suddenly gets up on perceiving  
that the stone-seat was warm. The seat was not heated  
by the rays of the sun, as the jester thinks, but was a bit  
hot as it had been so long occupied by Padmavati and  
Vasavadatta. See *Infra* Sl. 4.

#### Pages 83—84

Sans. Expl.—'सर्वम् आकुलं कर्तुकामः' आनन्तिकाया निग्रमविशेषस्य  
परिरक्षणार्थं यदेव किञ्चिदनुष्ठितं तत् सर्वम् विघातयितुम् इच्छुः [ माधवीमण्डपे  
प्रवेशेन ]... 'मधुकर-परिनिखीना' भमरैः परिव्याताम् 'अवलम्बिता' आश्रयवल्लीम्  
'अवधूय' कम्पयित्वा 'भक्तारं' वारयिष्यामि' प्रभोः प्रवेशे बाधां जनयिष्यामि ।... 'तथा  
करोति' लतां कम्पयित्वा भमरान् उद्भास्तान् करोति । 'अविद्धा' कष्टमापतितम् इति  
सूचयितुम् अव्ययम् । 'तिष्ठतु' बहिरिति शेषः, न माधवीलतागृहं भवता प्रवेष्टव्यम्  
इत्यर्थः । 'दास्याः पुनैः' दुरात्मभिः इत्यर्थः ।... 'मा मा भवान् एवं,' कार्वाणं इति  
शेषः, मधुकरान् नैव पीडय इत्यर्थः । 'मधुकरसन्नासः' भमराणां भयोद्रेकः  
'परिह्वार्यः' परित्यक्तव्यः [ भमराणां भौतिं न जनय इत्यर्थः ] ।

#### Notes.

सर्वम्—Obj. of कर्तुकामः । सर्वम् means 'all steps taken for  
avoiding the husband's sight.'

कर्तुकामः—कर्त्तुं कामः यस्य सः—बहुव्रीहिः । The न् of तुम् in कर्तुम्  
is dropped by the dictum 'तुं काम-मनसोरपि' ।

मधुकरपरिनिखीनाम्—Adj. to अवलम्बिताम् । परि—नि—खी+क्त—  
कर्त्तरि=परिनिखीन । परिनिखीनाः ( =उपविष्टाः ) मधुकराः यत्र सा—बहुव्रीहिः ।  
In spite of the rule 'निष्ठा' the क्त प्रत्ययान्त word takes परिनिपात

by the special Varttika-rule—‘जाति-काल-सुखादिभ्यः परा निष्ठा बाध्या’ । मधुकर is a जातिवाचक word. [ निष्ठा is a technical term for क्त and क्तवत् ],

अवलम्ब-लताम्—अव—लम्ब + घञ्—कर्षणि—अवलम्बः (= आश्रयः ) । अवलम्बः एव लता—कर्षणधारयः, ताम् । If अवलम्ब is derived in भाववाच्य, then अवलम्बस्य (= अवलम्बनस्य ) लता—इतत् ।

अवधूय—अव—धू + ल्यप् । Opt.—वधूय । The अव of अव and अपि is optionally elided by the dictum—‘वष्टि भागुरिरक्लोपनवाप्योरूप-सर्गयोः’, cf. ‘पूर्वांपरौ तोयनिधौ वगाश्च’—Kumara I. 1. The root धू ( with long ऊ ) is variously conjugated. The different possible forms have been noted in the following verse in the कविरहस्य—

धू नोति चम्पकवनानि धूनोत्यशोकं  
चूते धुनाति धुवति स्फुटितातिसुक्तम् ।  
वायुर्विधू नयति चम्पकपुष्परिणू न्  
यत्कानने धवति चन्दनमञ्जरीञ्च ॥

वारयिष्यामि—ह + णिच् + कृट्, स्वाभि ।

दास्याः पुत्रैः—Nom of पीडितः । दास्याः पुत्राः—अलुक् ( इतत् ) समासः in the sense of censure ( आक्रोश ) । Optionally—दासीपुत्राः by the rule ‘पुत्रे अन्यतरस्याम्’ [ which is in continuation of the rule ‘षष्ठ्या आक्रोशे’ ] ।

मा मा भवान् एवम्—This is an elliptical sentence, कार्षीत्, (i. e. अकार्षीत् ) is to be understood. N. B. In connection with माङ्, लुङ् is used always and the augment अ does not come in.

मधुकरसन्नासः—Obj. of परिहार्यः । सम्—वस् + घञ्—भावे = सन्नासः । मधुकराणां सन्नासः—इतत् ।

परिहार्यः—परि—ह + ण्यत्—कर्षणि । Nom—त्यया understood.

अविद्या—Sometimes found as अविदा, See Page 62.

Rhetoric. In मा मा भवान् एवम् etc. there is the dr. peculiarity called उपदेश । ‘शिक्षा स्यादुपदेशनम्’—साहित्यदर्पण ।

Page 84. Sloka 8.

Sans. Expl.—‘मधुमदकलाः’ मधुपानेन मत्ततावशात् गुञ्जनरताः ‘मदनार्त्ताभिः प्रियाभिः’ कामपीडिताभिः मधुकराभिः ‘उपगूढाः’ आश्लिष्टाः ‘मधुकराः’ भमराः

‘पादन्वासविषयाः [ लतागृहवेशकाले त्वत्कर्त्तृकेन ] चरन्त्यपेक्ष सन्वसाः सन्तः  
‘वयम् इव’ यथा अहम् वासवदत्ता-विरहितोऽस्मि तद्वत् ‘कान्तावियुक्ताः’ प्रियाभिः  
विरहिताः ‘स्युः’ भवेयुः । [ जाने स्वयं विरहदुःखम् अपरास्तेन योजयितुं ] नेच्छामि  
इत्यर्थः ॥ ३ ॥

‘आसिष्यावहे’—उपवेष्ट्यावः ।

### Notes

मधुमदकलाः—कलः ( अत्यन्तमधुरध्वनिः ) एषाम् अस्तीति कलाः, कल + अच् by  
the rule ‘अश्-आदिभ्योऽच्’ । मदेन कलाः—३तत्, मधुमा मदकलाः—३तत् ।  
‘मदमत्तो मदकलो मदेनाव्यक्तवाक् च यः’—कोषः ।

मदनार्त्ताभिः—मदनेन ऋताः आर्त्ताः वा—३तत्, ताभिः ।

उपगृहाः—Adj. to मधुकराः । उप—गृह् + क्त—कर्मणि ।

पादन्वासविषयाः—पादस्य न्यासः—३तत्, तेन विषयाः—३तत् । नि—अस +  
घञ्—भावे = न्यासः । वि—षट् + क्त—कर्त्तरि = विषयः ; the षत्व is by the  
rule ‘सदिः अ-प्रतेः’ ।

कान्तावियुक्ताः—कान्ताभिः वियुक्ताः—३तत् । वि—युज् + क्त—कर्मणि = वियुक्त ।

स्युः—अस + लिङ्-युस् । The लिङ् here denotes सम्भावना ।

आसिष्यावहे—अस + लृट्-स्यावहे । Nom.—आवाम् understood.

Rhetoric.—The fig. of speech is उपमा । Also, पादन्वासविषयत्व  
being a हेतु of कान्तावियुक्तत्व, there is पदार्थहेतुकं काव्यलिङ्गम् । The  
figures of speech, being independent of each other  
( निधोऽनपेक्ष ), it is an instance of ‘संघट्टि’ of the two अलङ्कारः.  
‘निधोऽनपेक्षयैतेषां स्थितिः संघट्टिरुच्यते’—सा. द. ।

N. B. The reverse of it is सङ्गर । But दण्डी speaks of  
सङ्कीर्ण ( सङ्गर ) alone with its two kinds—अङ्गाङ्गिभाव  
( inter-dependence ) and समकक्षता ( independence ),

Metre—आर्या । See स्थापना, Sloka 1.

Ch. of Voice.—मधुमदकलैः... उपगृहैः मधुकरैः पादन्वासविषयैः  
अज्जाभिः...कान्तावियुक्तैः भूयत ।

### Page 85. Sloka 4.

Sans. Expl.—‘पुष्पाणि’ श्रेफालिकाकुसुमानि ‘पादाकान्तानि’ चरन्त्यदलितानि  
‘इदम्’ अज्जाभिः अज्जासितं शिलातलं च प्रक्षारासनं च ‘सोम’ उत्तापयुक्तं, वर्त्तते  
इति शेषः ; ‘ननम्’ भ्रुवम्, तर्कं धामोत्थः, ‘इह आसीना’ अत्र शिलापट्टकौ उपविष्टौ



‘काचित्’ नारी ‘मां दृष्ट्वा’ माम् अवलोक्य ‘सहसा’ सत्वरम् ‘गता’ निष्क्रान्ता ।  
सत्वरगमनात् पुष्पाणि पददलितानि बहुयुः इति बोद्धव्यम् ॥ ४ ॥

### Notes.

पादाक्रान्तानि—पादाभ्याम् आक्रान्तानि—स्तत् ।

सोष—Adj. to शिलातलम् । उष्णया सह वर्तमानम्—बहुव्रीहिः ।

नूनम्—Here it denotes ‘surmise.’ ‘नूनं’ तर्कसंनिधये—अनरः ।  
[ तर्क—surmise. अर्थनिश्चय—certainty ].

आसीना—Adj. to काचित् । आस् + शानच् । The root आस्—means ‘to sit down’ and the root स्था means ‘to stand up’).

Metre.—अनुष्टुप् । See Sloka 2. Act I.

Rhetoric.—This is an instance of the dramatic peculiarity called अनुमान । ‘लिङ्गाद्गोऽनुमानता’—the लिङ्ग sign being the flowers trodden under feet and the warmth of the stone-seat. Or, there is प्रसिद्धि which is one of the 36 नाट्य-लक्षणम्. In the absence of any वैचित्र्य, it cannot be an instance of the fig. of speech called अनुमान । ‘अनुमानं तु विच्छिन्ना ज्ञानं साध्यस्य साधनात्’—साहित्यदर्पण । [ विच्छिन्ति means वैचित्र्य ] । The हेतु or cause of the action indicated in the first half of the stanza is stated in the second half. But yet we cannot say that there is वाक्यार्थहेतुकं काव्यलिङ्गम् or [ काव्येण कारण-समर्थनदर्पः ] अर्थान्तरव्यासः ; for, every अलङ्कार depends upon वैचित्र्य or विच्छिन्ति i.e. a striking mode of expression. [ वैचित्र्यास्यैव अलङ्कारत्वात् ] ।

Ch. of Voice.—पुष्पैः पादाक्रान्ताः, अनेन शिलातलेन...सोषणा [भूयते] ।  
...आसीनया कयाचित्...गतम् ।

### Pages 86—87.

Sans. Expl.—...‘रुद्धाः’ लतागृहे आचरुः । अङ्घ्रिमनोपायहीनाः इत्यर्थः ।

...‘दिष्ट्या’ भाग्येन ‘उपविष्टः आर्यपुत्रः’ न तु लतागृहं प्रविष्टः मे भर्ता ।...  
‘प्रकृतिस्वशरीरः’ स्वस्थदेहः... । ‘साक्षुपाता’ सवापा ‘खलु’ निर्धारणे ‘आर्यायाः’  
आवन्तिकायाः ‘दृष्टिः’ चक्षुः [ चिरात् स्वामिनं दृष्टवत्या वासवदत्तायाः तत्कृतपद्मनर-  
परिग्रहचोभात् अक्षुपातः समजनि । पद्मावत्या चेच्छास्य अक्षुकारणवितर्कं निरासयितुम्  
व्याजिन कारणान्नरं दर्शयति ‘एसा खु’ इत्यादि ]...‘अविनयात्’ दीराव्यात् ‘कायकुसुम-  
रेणना पतिनेन’ मन चक्षुषि पतिनेन कायपुष्परजसा ‘सोदका मे दृष्टिः’ मन चक्षुः साक्षु  
वर्तते । ‘पुञ्ज्यते’ अक्षुकारणं तथैव भवितुमर्हति इत्यर्थः ।...‘शून्यं खलु’ निर्जनम्  
एव...‘प्रष्टव्यं’ जिज्ञास्यम्... ।

## Notes.

बद्धाः—बध् + क्त—कर्म्मणि ।

दिष्टा—अव्यय । *Padmavati* is glad to be thus imprisoned in the bower when her husband takes his seat outside.

N. B. One might take दिष्टा as the ३या of दिष्टि which means आनन्द । ‘दिष्टिर्मुत्-परिमाणयोः’—इति मेदिनी । [ मुद् = आनन्द ] ।

प्रकृतिस्थशरीरः—प्रकृतौ तिष्ठति इति प्रकृतिस्थम्, प्रकृति—स्था + क । प्रकृतिस्थं शरीरं यस्य स बहुव्रीहिः । *Vasavadatta* is happy to see her husband in good health.

सन्नुपाता—Adj. to दृष्टिः । अश्रूणां पातः—इतत्. अश्रुपातेन सह वर्त्तमाना ...बहुव्रीहिः । The sight of her husband and the grief for his marriage with *Padmavati* is the cause of tears.

अविनयात्—हेतौ ५मी । वि—नी + अच् = विनयः, न विनयः—नञ्-तत्, तस्यात् । Here नञ् is used in the sense of विरोध ।

काशकुसुमरेणुना—हेतौ ३या । काशस्य कुसुमम्—इतत्, तस्य रेणुः—इतत्, तेन । By adducing this हेतुः *Vasavadatta* puts a stop to their guessing the real cause.

सोदका—Adj. to दृष्टिः । उदकेन सह वर्त्तमाना—बहुव्रीहिः ।

शून्यम्—Lonely ; hence, there was none to overhear them.

प्रष्टव्यम्—प्रच्छ + तव्य—कर्म्मणि । Nom.—मया understood.

Rhetoric.—In दिष्टिया पक्षिदित्य etc., there is the dr. peculiarity called प्रहर्ष, and in एसा खु बहुवराणं etc. there is अभूताहरण । ‘प्रहर्षः प्रमदाधिक्यम्’ and ‘...व्याजाशयं वाक्यम् अभूताहरणं मतम्’—साहित्यदर्पण ।

## Pages 88—89

Sans. Expl.—‘हृन्दतः’ खेच्छानुसारिण, इति शेषः । ...‘प्रिया’ प्रियसी इत्यर्थः ‘तदानीं’ पूर्व ...‘इदानीम्’ सम्प्रति, पश्चात्त्या सह विवाहात् परम् इत्यर्थः । ...‘नहति बहुमानसङ्कटे’ लेशिकरे बहुमानविषयके प्रणयतारतम्य-विचाररूपे सङ्कटे विपदि ‘मां न्यस्यसि’ मां निपातयसि ? ...‘तादृशे सङ्कटे’ उपायरहितायाम् अवस्थायाम् इत्यर्थः । ...‘मन्दभागा’ भाग्यहीना [ सङ्कटे निषिद्धा इति शेषः । तुलनया आत्मनि रात्रः प्रीतिर्यदि जना भवेत् इति श्रवणाशङ्कया एतदाह इति बोद्धव्यम् ] । ‘खैर’ खैर’ भवतु खेच्छन्दतः प्रकाशयतु...‘एका’ वासवदत्ता ‘उपरता’ स्याता ‘अपरा’ पश्चादती ‘असन्निहिता’ न

समीपवर्तिनी—[ अतो निर्भयं कथयतु इति शेषः ] ।... 'सुखरः' वाचालः शुल्वैव  
अन्वसमश्च प्रकाशयिष्यति । 'एतावता भणितम्' एतन्मात्रेणैव वाक्येन प्रकाशितम्  
[ प्रणय-तारतम्यम् इति शेषः ] । 'सत्येन शपामि' सत्यकथनफलम् अनन्तरा धृत्वा  
शपथं करोमि... 'आख्यास्ये' वक्ष्यामि, 'एषा सन्दष्टा मे जिह्वा' दन्तैः निश्चलं धृता, अतः  
प्रकाशने सासर्थरहिता कृता इत्यर्थः

### Notes

कन्दतः—कन्द + तस् for इया । प्रकृत्यादित्वात् इया । 'अभिप्राय-वशी कन्दौ'—  
अमरः ।

बहुमानसङ्कट—अधिकरणी ७मी । बहुः मानः—कर्म्मधारयः, तत्र सङ्कटम्—७तत्,  
तस्मिन् सम् + कटच् by the rule 'सम्प्रोदय कटच्' । 'सङ्कट' ना तु सम्बाधः'  
—अमरः ।

व्यस्यति—नि - अस् + खट् ति । Nom.—भवान् ।

यादृशे—Adj. to सङ्कटे । यद् - दृश् + कञ् + कर्त्तरि । यादृश् has its  
correlative in the suppressed part of the sentence 'तादृशे  
कोऽपि न निचिप्यते' ।

मन्दभागा—मन्दः भागः यस्याः सा—बहुव्रीहिः । Vasav. is afraid of  
hearing that anybody else is more loved by her husband.

खैरम्—Adverb. See notes on page 26.

उपरता—उप - रम् + क्त, स्त्रियामाप्—कर्त्तरि ।

असन्निहिता—सम् - नि - धा + क्त—कर्त्तरि इति सन्निहिता—न सन्निहिता—  
नञ्त् । These words are enjoyed by the spectators, for  
both Vasav. and Padma, are present there to over hear  
the conversation.

सुखरः—सुखम् अस्य अस्ति [ सर्वस्मिन् वक्तव्ये ] इति सुखरः, सुख + र by  
the rule 'र-प्रकरणे ख-सुख-कुञ्जेभ्य उपसंख्यानम्' । These very words  
indicate as to who is more loved by the king. When  
Vasava. has been taken to be dead, the king cannot have  
any cause of hesitation in indicating his love for  
Padmavati.

एतावता—करणे इया ।

भणितम्—भण + क्त—कर्म्मणि । Padma. understood [ from the  
words of the king ] whom he loves more.

सत्येन—करणे इया । The jester being very talkative, his  
swearing by truth has no value.

आख्यास्ये—आ - चक्ष् + लुट्, ख्ये । चक्ष् धातु—लुट्—ख्यासति, ख्यासते ; क्-शस्यति क्-शस्यते । लिट्—चख्यौ, चक्षौ ; चक्षे ; चक्षे ।

सन्दष्टा—सम्-दंश् + क्त, स्त्रिक्रमाप्—कर्कषि । The jester bites his tongue to keep it fixed, so that the secret may not be disclosed by it [ N. B. His swearing by truth and biting his tongue is quite in keeping with the character of a jester ] 'कर्कषवपुर्वं शभाषायः' हास्यकरः—साहित्यदर्पण । ]

Rhetoric—In किमिदानीं भवान् etc. the dr. peculiarity is तापन । 'उपायादर्शनं यत् तापनं नाम तद् भवेत्'—साहित्यदर्पण ।

Remarks.—Though the words of the king were sufficient to indicate that Vasavadatta was dearer to him, yet the dull-headed jester urges for a more distinct avowal of his love.

### Pages 90—91.

Sans. Expl.—'न उत्सहे' न साहसी भवामि, नेच्छामि इत्यर्थः... 'पुरोभागिता' दोषैकदर्शित्वम् [ निर्बुद्धित्वम् इत्यर्थः ] 'एतावता' न खलु ब्रूयाम् इत्यादिवाक्येनापि इत्यर्थः 'हृदयं न जानाति' आर्यपुत्रः कस्यामधिकतरमनुरक्त इति न बुध्यते ।... 'न भवति मन' न भवान् मन्त्रं कथयति ? 'अनाख्याय' न उक्तुः । 'अस्मात् शिलापट्टकात्' एतस्मात् प्रस्तासनात् 'न शक्यम्' भवतीति शेषः 'एकपदम् अपि' एकचरणचे-मावम् अपि 'गन्तुम्' । 'रुद्धः' महा सचलं संयन्त्रितः [ इत्युक्तुः विद्वत्तः राजानं बाहुभ्यां वेष्टयितुम् उपक्रमते इति बोद्धव्यम् ] ।... 'बलात्कारेण' बलप्रयोगेण... 'पश्चामः तावत्' आवयोः कः स्त्रीह् श्यसिञ्चौ प्रभवतीति शेषः [ अत्र च राज्ञा वयस्यहस्तात् आत्ममाचने प्रयत्नः बोद्धव्यः ] । 'प्रसीदतु' मयि सदयो भवतु... 'वयस्यभावेन' सौहार्दवशात् 'शापितः' शपथपूर्वकं प्रार्थितः इत्यर्थः... 'का गतिः' सत्यहाने उपक्रमात् हृदयम् आवेदयितुम् एव स्त्रीकरोमि इत्यर्थः ।

### Notes.

पुरोभागिता—पुरस्-भज + चितुश् = पुरोभागी । 'दोषैकदृक् पुरोभागी'—अमरः । Malevolent ; (here) stupid पुरोभागिन् + तल् ।

एतावता—करणे श्या । The words नोत्सहे सखे वक्तुम् are sufficient to reveal his love for Vasavadatta.

एकपदम्—Obj of गन्तुम् । एकं पदम्—कर्कषधारयः ।

रुद्धः—रुध + क्त—कर्कषि । Nom.—मया understood.

बलात्कारिण - कारण of कृण्वत्सि understood. बलात् - क्ल + कृञ् - भावे ।

प्रसीदतु etc.—These words indicate that the jester gesticulated efforts to keep the king confined to his seat and the king exerted to free himself from his clasp, when the jester is thus compelled to yield.

शायितः - शय + शिच् + क्त - कर्त्तव्येति ।

Rhetoric.—In का गतिः etc. the dr. peculiarity is तापन ।  
'उपायादर्शनं यत् तापनं नाम तद् भवेत्' - सा. द. ।

Page 92. Sloka 5.

Sans. Expl.—'यद्यपि' 'रूपशीलमाधुर्यं' सौन्दर्येण चारित्र्येण मिष्टभाषितया च इत्यर्थः 'पद्मावती मनः बहुमता' प्रेमादरपात्रभूता, [ तथापि सा ] 'न तु' 'तावत्' वाक्यालङ्कारे 'वासवदत्तावङ्गम्' वासवदत्तायाम् आसक्तं 'मे मनः' मनश्चित्तं 'हरति' आकर्षति । [ वासवदत्तायां दृढं निषण्णं मे मनः पद्मावती तस्याः रूपशीलादिभिः नाक्रष्टुमलम् इति सरसार्थः ] ॥ ५ ॥

Notes.

रूपशीलमाधुर्यं—कारणे श्या । रूपञ्च माधुर्यञ्च—इत्थं, तैः ।

मन—Nom of बहुमता by the rule 'कृत्य च वर्त्तमाने' ।

बहुमता—बहु मता—सङ्गमुपा । मन + क्त—कर्त्तव्येति, वर्त्तमाने, स्त्रियामाप् ।

वासवदत्तावङ्गम्—Adj. to मनः । आ + वञ्च + क्त—कर्त्तव्येति = आवङ्ग ।

वासवदत्तया or वासवदत्तायाम् आवङ्गम्—इतत् or उतत् ।

Ch. of Voice—...पद्मावत्या बहुमतया [ भूयते ]...[ श्या ]...वासवदत्ता-  
वङ्गम्...मनः क्रियते ।

Rhetoric—The fig. of speech is विशेषोक्ति [ उक्तनिमित्ता ]  
Def.—'सति द्वैती कलामावे विशेषोक्तिसया द्विधा'—सा. द. । [ द्विधा means  
उक्तनिमित्ता and अनुक्तनिमित्ता ] ।

Metre.—आर्या । See स्थापना, Sl. 1.

Pages 92—93.

Sans. Expl.—'भवतु भवतु' मनः क्लेश इति शेषः, सोऽपूर्वः मे क्लेशोऽपि  
वरम् इत्यर्थः । 'दत्तं वेतनम्' प्राप्तितं सुफलम् 'अस्य परिशिदस्य' भयानुभूतस्य क्लेशस्य  
[ आत्मनि स्नातनः प्रेम पूर्णमात्रया एव विद्यते इत्यवगम्य वासवदत्तायाः उक्तिरियम् ] ।  
... 'अज्ञातवासः' आत्मगोपनपूर्विका अवस्थितिः... 'अथ पद्मावतीसमीपे' 'बहुगुणः'  
भूरिफलोत्पादकः 'सम्पद्यते' जायते [ पद्मावत्या सङ्गं राज्ञः परिषद्यः, तेन च राज्याशरस्य

उपायदर्शनम् भर्तु प्रेम्णस्य अलाघवज्ञानम् इति अनेकाः गुणाः जाताः।]...‘सदाक्षिण्यः’  
अननुकूलः। ‘...मा एवम्’ कथयेति शेषः ‘सदाक्षिण्यः’ तुल्यानुरोधात्।...‘भद्रे’  
सत्सुखावे [ पद्मावताः सम्बोधनम् एतत् ] ‘अभिजनस्य सदृशम्’ आत्मनः उच्चकुलस्य  
अनुरूपम् ‘मन्त्रितम्’ कथितमित्यर्थः।...‘उक्तं मया’ का सम बहुमता इति मया  
कथितं ‘भवान् इदानीम्’ इत्यादिना विदूषकं प्रति राशः स एव प्रशः।

### Notes.

दत्तम्—दा + क्त—कर्म्मणि। Nom—आर्थयुक्तेण understood.

वेतनम्—‘कर्म्मण्या तु विधाभृत्याभृतयो भर्त्तु वेतनम्’—अमरः।

परिखिदस्य—शेषे इष्टो। परि—खिद + घञ्। Vasava. considers  
the avowal of her husband's love for her as ample  
remuneration for all the hardships she has undergone.

अज्ञातवासः—न ज्ञातः—न ज्ञातु, अज्ञातः वासः—कर्म्मधारयः।

बहुगुणः—Adj. to अज्ञातवासः। बहवः गुणाः यस्य सः—बहुव्रीहिः।

Vasava's अज्ञातवासः has been fruitful in various ways—

- (i) It has facilitated the king's marriage with Padma.,
- (ii) it will help the king to recover his lost kingdom, and
- (iii) it gives her an opportunity to know the king's and Padma's mind intimately.

सम्पद्यते—सम्—पद + लट्, ते।

अदाक्षिण्यं—दक्षिणस्य भावः दाक्षिण्यम्, दक्षिण + घञ्। अविद्यमानं  
दाक्षिण्यं यस्य सः—बहुव्रीहिः। A दक्षिण-नायक is defined thus :—  
‘...अनेकमहिंसासु समरागो दक्षिणः कथितः’—सा. द.।

सदाक्षिण्यः—दाक्षिण्यं न सह वर्त्तमानः—बहुव्रीहिः। Padma. is utterly  
free from jealousy even against her co-wife.

अभिजनस्य—इष्टौ with यहम् by the rule ‘तुल्यार्थरतुलोपमाभ्यां  
तृतीयान्वतरस्याम्’।

Rhetoric.—In सदाक्षिण्य एव etc. there is the dr. peculiarity  
called इष्टान्त। Def.—‘इष्टान्तो यस्तु पदार्थसाधनाय निदर्शनम्’। The  
fig. of speech here is काव्यलिङ्ग।

### Pages 94—95.

Sans. Expl.—...‘वसन्तकः संवत्सः’ वसन्तकवत् प्रथयतारतम्यं जिज्ञासुः वर्त्तते  
इत्यर्थः। ‘विप्रलपितेन’ वृथाभाषणेन...‘तत्रभवत्यौ’ मान्ये वासवदत्ता पद्मावती च

‘बहुमते’ प्रीतिभाजनम् इत्यर्थः । ‘वैधेय’ रे मूर्ख...माम् एवं बलात् श्रुत्वा अनेन प्रकारेण सबलात्कारं मत्तः हृदयगतं विदित्वा इत्यर्थः...‘न अभिभाषसे’ तव स्वहृदयगतं न प्रकाशयामि ।...‘तेन हि’ यदि बलात् श्रोतुमिच्छसि ततः ‘न शक्यं श्रोतुम्’ मम हृदयगतं न वक्ष्यामि इत्यर्थः ।...‘महाब्राह्मणः’ ब्राह्मणश्रेष्ठः, साक्षीप्रीतिरियम् । ‘स्वैर’ स्वच्छन्दम् ‘अभिधीयतां’ कथ्यताम्, त्वयेति शेषः । ‘इदानीं’ यदि सप्रययं जिज्ञाससे तदा इत्यर्थः...‘तद्वशी’ युवतो ‘दर्शनोपा’ मुन्दरी ‘अकोपना’ क्रोधरहिता ‘अनङ्गारा’ गर्वशून्या ‘मधुरवाक्’ मिष्टभाषिणी ‘सदाक्षिण्या’ सानुरागा । [ अथ वासवदत्तायां बहुमाने हेतुमाह—अयञ्चेत्यादिना ]...‘महान् गुणः’ वामवदत्तायाः आसीदिति शेषः ‘क्षिण्णेन भोजनेन’ उपादय-भक्ष्यद्रव्येण ‘मां प्रत्युद्गच्छति’ माम् अभ्यर्थयति... ।

### Notes.

विप्रलपितेन—द्वतीया with किम् । Acc. to पाणिनि, करण of the verb साध्यते understood. वि - प्र + लप् + क्त = भावे ।

मे—कर्तरि इष्टी by the rule ‘क्तस्य च वर्त्तमाने’ । कर्ता of बहुमते ।

बहुमते—Adj. to उमे । बहु—मन + क्त—कर्मेणि, स्त्रियामाप, १मा—२वचन ।

वैधेय—सम्बोधन । ‘अञ्जे मूढ-यथाज्ञात-मूर्ख-वैधेय-वालिशाः’—अमरः ।

माम्—Obj. of श्रुत्वा । Here माम् means महत्त्वः by लक्षणा ।

बलात्—लब्ध्वलोपे कर्मेणि ५मी ।

शक्यम्—शक् + यत्—भावे । Nom—त्वया understood.

महाब्राह्मणः—महान् ब्राह्मणः—कर्मेधारयः । N. B- The समास of महत् is prohibited with the word हिज and not with the word ब्राह्मण । “शङ्के तैले तथा नांसे वैद्ये ज्योतिषिके हिजे । यात्रायां पथि निद्रायां महच्छन्दो न दीयते ॥” Or, a slight taunt may have been intended here

अकोपना—कुप + युच्—कर्तरि शीलार्थे, स्त्रियामाप, इति कोपना by the rule ‘क्रुधमन्थार्थेभ्यश्च’ । न कोपना—नञ्, तत् ।

अनङ्गारा—अविद्यमानः अङ्गारः यस्याः सा—बहुव्रीहिः ।

मधुरवाक्—मधुरा वाक् यस्याः सा—बहुव्रीहिः ।

क्षिण्णेन—क्षिण् + क्त—अधिकारणे ।

Rhetoric.—In तवभवतो पद्मावतो etc. there is the dr. Acouliarity द्वितीया । Def.—‘गुणाख्यानां विलोभनम्’ । In अयं चापरः

etc. there is the नाव्यलक्षण named विशेषणः। Def.—‘अर्षान् सिद्धान् बहुनुक्ता विशेषोक्तिर्विशेषणम्’—सु. द.।

Page 96.

Sans. Expl.—‘भवतु भवतु’ साधु साधु इत्यर्थः, अथवा मत्तुष्टूतिः तव मनसि उदेतु ।...‘एताम् माम् ।...‘कथयिष्ये देव्यै वासवदत्तायै’ तव बहुमानं आपयिष्यामि । ‘अविहा’ खेदे अव्ययम् ।...‘उपरता’ सता ।

Notes.

कथयिष्ये—‘णिचश्च’ इत्यात्मनेपदम् ( कर्त्तृभिप्राये क्रियाफले ) ।

वासवदत्तायै—क्रियायोगे ऋर्था ।

उपरता—उप - रत + क्त—कर्त्तरि, स्त्रियाभाप् ।

Remarks.—सर्वमेतत् कथयिष्ये etc. —His love for Vasavaddatta was so deep seated in his heart, that he could not believe even for a moment that Vasava, was dead.

Page 97. Sloka 6.

Sans. Expl.—‘अनेन परिहासेन’ प्रणयतारतम्य-प्रत्यक्षेण नर्क्षेण ‘त्वया मे मनः’ व्याक्षिप्तम् अप्रस्तुतविषये आकृष्टम् ‘ततः’ मनोविपात् ‘पूर्वाभ्यासेन’ पूर्वम् एतादृशां वाक्यानाम् कथनेन ‘इयं वाणी’ सर्वमेतत् कथयिष्ये देव्यै वासवदत्तायै इति वचनम् ‘तथा एव’ पूर्व्ववद् एव ‘निःसृता’ सुखात् बहिर्गता [ न तु सम्यक् विविच्य उक्ता इत्यर्थः ] ॥ ६ ॥

Notes

परिहासेन—करणे श्या ।

व्याक्षिप्तम्—वि—आ - चिप् + क्त—कार्क्षणि । Nom.—त्वया ।

पूर्वाभ्यासेन—इती श्या । पूर्व्वः अभ्यासः—कर्म्मेधारयः, तेन ।

निःसृता—निस् - सृ + क्त—कर्त्तरि स्त्रियामाप् ।

Ch. of Voice.—...त्वम्...व्याक्षिप्तवान्, मनः।...अनया वाक्सा... निःसृतम् ।

Rhetoric—The fig. of speech is वाक्यार्थ हेतुकं काव्यलिङ्गम् ।

Metre—अनुष्टुप् ।

Pages 97—98.

Sans. Expl.—रमणीय इत्यादि । ‘रमणीयः’ चित्ताकर्षकः ‘कथाबीजः’ वचनक्रमः पदोपप्रायसम्बन्धः वाक्यसमूह इत्यर्थः ‘वृक्षेन’ निष्ठुरेण वसन्तकीन, विसंवादितः खलु’ बाधित एव [ वासवदत्ता-नरस-आरणात् इति वीक्ष्यम् ]...‘विषं खा



अस्मि' निःसन्देहा भवामि, मयि आर्यपुत्रस्य प्रीतिक्रासः नास्ति इत्यादि निःशङ्का भवामीत्यर्थः । 'अहो' इति, 'प्रियं नाम' मदनुकूलमेतत् [ यत् ] 'ईदृशं वचनं' आर्यपुत्रोक्तं प्रणयप्रापकं वाक्यम् 'अप्रत्यक्षम्' असमक्षम् अगोचरे इत्यर्थः 'यूयते' मयेति शेषः । [ प्रत्याचक्षुती सत्यामपलापः सम्भवति, न त्वन्न तथा इत्यर्थः ] ... 'धारयतु' धैर्यम् अवलम्ब्यताम्... 'अनतिक्रमणीयः' अपरिहरणीयः 'हि' यतः 'विधिः' भवितव्यता ( भाग्यवशम् एव सव्यम् इत्यर्थः ) । 'ईदृशम्' 'दुःखकारणम्' 'इदानीम्' 'एतत् विधेर्विधानम्' [ अत्र धैर्यं तत् सोढव्यम् इत्यर्थः ] । ... 'अवस्थाम्' मम चित्तस्य इति शेषः ।

### Notes.

रमणोयः—Adj. to कथायोगः । रम् + णिच् + अनीय — कर्त्तरि बाहुलकात् ।

रमणीयः &c — Cf. 'रमणीयः खलु अवधिः विधिना विसंवादितः'—Sak. VI.

कथायोगः—Obj. of विसंवादितः । कथानां योगः—इष्टीतम् ।

वृशंसेन—नृन् वृशंसि ( = हिनस्ति ) इति वृ - वृशंस + अण्—कर्त्तरि, तेन ।

The jester is called वृशंस as he destroyed the charming conversation.

विसंवादितः—वि ~ सम्—वद् + णिच् + क्त—कर्म्मणि । Nom.—वृशंसेन ।

विश्रद्धा—वि—वृशंस + क्त—कर्त्तरि, स्त्रियामाप । Now Vasava. is confident of her husband's love for her.

अप्रत्यक्षम्—Adverb. अक्षीः समीपे इति प्रत्यक्षम्—अव्ययीभावः, न प्रत्यक्षम्—नञ्त्तत् ।

अनतिक्रमणीयः—अति—क्रम + अनीय—कर्म्मणि । न अतिक्रमणीयः—नञ्त्तत् ।

Remark—The conversation between the king and the jester was interesting to Padma, as she got an opportunity to measure the depth of conjugal love in her husband; and it is so to Vasava, as she was over-hearing the avowal husband's love from behind.

### Page 91. Sloka 7.

Sans. Expl.—'वदन्मूलः अनुरागः' हृदये दृढवदन् प्रेमत्यक्तं 'दुःखम्' तस्य त्यागः दुःखकारः, नैव अक्षींशेन निराकर्तुं शक्यते इत्यर्थः । 'अतृप्ता अतृप्ता, पुनः पुनः क्षराणेन 'दुःखं' केशः 'नवत्वं याति' नवीभवति । वासवदत्ताप्रणयं कथमपि नालमस्ति विद्यार्तुम्, पुनः पुनः तस्याः सख्यरक्षात् शोकः अतिरज्जात इव सान् अमिभवति इत्यर्थः ] । 'एषा तु यात्रा' ससारस्थितिः तु ईदृशी भवति 'यत्' 'इह' एतादृशे दुःखे 'वाप्य' विमुच्य' अनु पातयित्वा 'प्राप्तावृष्ट्या' प्रणयस्य कथात् लब्धनिष्कृतिः 'बुद्धिः'

मनोवृत्तिः 'प्रसादं याति' निर्मलतां भजते । [ अतीवदुःखमपि अत्रुचि विमुच्य दुःखम् अपनोदयामि इत्यर्थः ] ॥ ७ ॥

• Notes.

दुःखम्—Adverb, modifying त्यक्तुम् । See सुखम् in Sl.10, Act I.

त्यक्तुम्—त्यज् + तुम् । The infinitive has been used here as a verbal noun, the Nom. of भवति understood. अनुरागः त्यक्तुं दुःखम् = अनुरागस्य त्यागः दुःखं यथा भवति तथा । Similar use of तुम् is in 'सुखमर्थो भवेत् दातुम्—Act. I, Sl. 10.

बहुमूलः—बहुं मूलं यस्य सः बहुव्रीहिः ।

अनुरागः—Nom. of भवति understood. अनु-रन्ज् + चञ्-भावे । See notes on सुखमर्थो भवेद् दातुम् in Act. I. Sl. 10.

अतृत्वा—The repetition implies the continuousness of recollections. क्त्वा is used even in the absence of समानकर्तृकत्व, on the authority of similar ancient uses in expressions such as 'रथे च वामनं दृष्ट्वा पुनर्जन्म न विद्यते' etc.; the solution of the difficulty is as follows :—वामनं दृष्ट्वा "स्थितस्य" पुनर्जन्म न विद्यते । Similarly—अतृत्वा स्थितस्य जनस्य etc.

नवत्वम्—Obj. of याति । नवस्य भावः इति नव + त्व ।

यात्रा—Here यात्रा means 'लौकाचारः'; cf. 'एषोदिता लोकयात्रा नित्य' स्त्रीपुंसयोः परा—मनुः ।

विमुच्य—वि-मुच् + ल्यप् । Here also ल्यप् has been used in the absence of समानकर्तृकत्व, like क्त्वा in अतृत्वा ।

प्राप्तावृष्ट्या—Aaj. to वृष्टिः । अविद्यमानम् अष्टयं यस्य सः अवृष्टः—बहुव्रीहिः ; अवृष्टस्य भावः आवृष्ट्यम् अवृष्ट + ष्यञ् । प्राप्ताम् आवृष्ट्यम् यथा सा—बहुव्रीहिः ।

प्रसादम्—Obj. of याति । प्र-सद् + चञ्-भावे ।

Rhetoric.—The fig. of speech is स्वभावोक्तिः ।

Metre.—The metre is शालिनी । 'मापौ गौ चेच्छालिनी वेदलोकैः' ।

Ch of Voice.—बहुमूलीन अनुरागेण...[ भूयते ], दुःखिन नवत्वं यायते । एतया...यात्रया [ भूयते ] प्राप्तावृष्ट्या बुद्ध्या प्रसादः यायते ।

Page 99.

Sans. Expl.—'अनुपातक्षिप्रम्' नयनाम्बुनिर्गमिन लोदयुक्तम्....'तत्रभवतः' पूज्यस्य उदयनस्य 'सुखोदकं' वदनप्रवाहनायार्थं जलम् ।... 'वाष्पाकुलपटान्तरितम्'

वाष्पाकुलं अश्रुव्याप्तं तथा प्रटान्तरितम् वस्त्राहतं [ पटेनेव अश्रुप्रवाहीण, अथवा अश्रुमाज्जं नार्थम् वस्त्रेण आहतम् इत्यतः बहिर्गच्छन्ती मां न द्रष्ट्यति इत्याशयः ] । 'निष्क्रामासः' बहिर्गच्छामः, लताग्रहादिति शेषः ।

### Notes.

अश्रुपातक्षिप्तम्—अश्रूणां पातः—इतत्, तेन क्षिप्तम्—इतत् । क्षिप्त + क्त—कर्त्तरि = क्षिप्त ।

मुखोदकम्—मुखस्य उदकम्...अश्रुवासादिवत् तादर्थ्ये षष्ठी-समासः ।

वाष्पाकुलपटान्तरितम्—Adj. to मुखम् । वाष्पेण आकुलम्—इतत् ; पटेन अन्तरितम्—इतत् ; वाष्पाकुलञ्च तत् पटान्तरितञ्च—( पटान्तरितमिव इत्यर्थः ) कर्षधारयः । Or, वाष्पेण आकुलं यत् पटं तेन अन्तरितम् । The second exposition would suggest that the king had a handkerchief in his hand.

Remarks.—The jester goes away to fetch water, and the king gets his eyes obstructed by the tears [ or a piece of cloth to wipe off his tears ]. This presents a fine opportunity to Padma and her party to slip away from the bower of creepers.

### Pages 100—101

Sans. Expl.—‘एवं भवतु’ लताग्रहात् निष्क्रामास इत्यर्थः । ‘अथवा तिष्ठ त्वम्’ सर्व्वसाम् एव निष्क्रमणं न युक्तम् इत्यर्थः [ कुत इत्याह उत्कण्ठितमित्यादि ]—‘उत्कण्ठितम्’ दुःखाभिभूतम् इत्यर्थः ‘भर्त्तार’ स्वामिनम् ‘उज्ज्वला’ त्यक्त्वा ‘अयुक्त’ निर्गमनम्—अन्त्य गमनं न शोभते इत्यर्थः । ‘सुष्ठु’ न्याय्यम् इत्यर्थः ‘उपसर्पतु’ पतिसकाशं गच्छतु... कां तु इलु’ इत्यादिना आवन्तिकायाः अनुमतिम् अपेक्षते । ‘नलिनीपत्रेण’ पद्मपत्रमध्ये कृत्वा ‘एषा तत्रभवती’ उपयुक्तकाले एव आगता इति शेषः । ‘किम् एतत्’ कथमार्थ्यपुत्रो रोदिति भवांश्च तदर्थं जलम् आनयति इत्यत्र किं कारणम् ‘एतत् इदम् इदम् एतत्’ [ पद्मावत्याः सहस्राविर्भावेन अश्रुकारणप्रज्ञेन च हतबुद्धिं विदूषकस्य कारणान्तरविभावनायां पाठवराङ्गित्यात् इत्युक्तिः ] । यथैव भवती पश्यति तथैव इदम् इत्यर्थः [ सर्व्वनाम्नोः परिहृत्या तदर्थं निव उक्त्वा स्थायिकरूपरसम् अन्तरा हास्योद्रेकार्थम् विदूषको विदग्धानां मनो रञ्जयति ] । ‘भवतु’ कथयतु अश्रुकारणम् इति शेषः [ अलीककारणोद्भावनावसरं न दातुकामा पद्मावती सोढेगम् तत् परीपृच्छति ] ।

उत्कण्ठितम्—उत्कण्ठा जाता अस्य इति उत्कण्ठितः ; उत्कण्ठा + इतच्, तम् ।  
उज्झित्वा—उज्झ + क्त्वा । Conj.—उज्झति, उज्झाचकार, लुब्ध-  
श्रौज्झौत् ।

नलिनोपवेशः—करणे श्या । नलिन्याः पतम्—इतच्, तेन ।

Rhetoric.—In उत्कण्ठितं भर्तारम् etc. there is the नाट्यालङ्कार  
called 'उपदेशन' । Def.—'शिक्षा स्वाटुपदेशनम्'—सा. द. ।

Remarks.—एतत् इदम् etc.—The jester is confounded at  
the sudden entrance of Padma. and being unable to give  
promptly a satisfactory explanation of the tears in the  
eyes of the king says 'that is this, this is—that'. But  
Padma. insists on his speaking out the fact immediately,  
so that the jester may not get any opportunity of thinking  
out a false explanation.

### Pages 102—103.

Sans Expl.—... 'वातनीतेन' पवनचालितेन 'काशकुसुमरेणुना' काशपुष्प-  
प्रागेण 'अग्निनिपतितेन' चक्षुषोर्मध्यपतितेन 'साधुपातं' खलु' नयनान्प्रावितमेव  
'तवभवतः सुखम्' वयस्यस्य वदनम् । 'इदं सुखोदकम्' मया आनीतं सुखप्रचालनाय  
जनम् [ सत्यकारणगोपनपूर्वकम् कारणान्तरप्रदर्शनार्थम् इयम् उक्तिः ] 'सदाक्षिण्यस्य  
जनस्य' तुल्यानुरागवतः उदयनस्य इत्यर्थः 'परिजनः अपि' विदूषकरूपः अनुचरोऽपि  
'सदाक्षिण्यः एव' प्रभुवत् समानुरागवान् । ( 'उपेत्य' उदयनसकाशं गत्वा ) । 'अद्य  
पद्मावती' चक्षुषोरश्रुक्लृप्ततया प्राक् अदृष्टां पद्मावतीं प्रेक्ष्य राजा ससम्भ्रममाह इति  
बोद्धव्यम् । ( 'अपवार्थ' पद्मावती यथा न शृणुयात् तथा पराहत्य विदूषकं प्रति  
'किम् इदम्' किं मत्वा पद्मावती सुखोदकम् आनयति ? ( 'कर्णे' काशकुसुमरेणुना  
साधुपातं भवतो मुखम् इति उक्त्वा प्रतारिता एव मया पद्मावती इति राज्ञः कर्णे कथयति )  
'साधु' सत्यगोपनचातुर्येण प्रशंसाहः भवान् इत्यर्थः । ( 'आचम्य' सुखं प्रचाल्य )  
'आस्यताम्' उपविश्यताम् ।

### Notes.

वातनीतेन—वातेन नीतः—इतच्, तेन ।

काशकुसुमरेणुना—हेती श्या । काशस्य कुसुमम्—इतच्, तस्य रेणुः—इतच्,  
तेन ।

अग्निनिपतितेन—Adj to काशकुसुमरेणुना । अग्नीः निपतितः—उतच्, तेन ।

साधुपातम्—Adj. to सुखम् । अशूनां पातः—इतत्, तेन सह वर्त्तमानम्—बहुव्रीहिः । In the mean-time the jester gains self-possession to explain thus the cause of tears.

सदाचिच्छः—दाक्षिण्येन सह वर्त्तमानः—बहुव्रीहिः । Padma. does not find fault with the jester for his transparent falsehood, but finds rather courtesy in him.

अपवार्य—अप - ह + णिच् + ल्यप् । Turning aside to speak out a secret. अपवारित is a नाञ्छाक्ति and is thus defined in the साहित्यदर्पणे—

.....‘तद् भवेदपवारितम् ।

रहस्यन्तु यदन्यस्य पराहत्य प्रकाशयते’ ॥

एवम् इव—It is a technique of dramaturgy. ‘कथं एवमिवेत्युक्त्वा श्राव्यः पश्चात् प्रसङ्गतः’ । The jester whispers into the ears of the king how he has explained the cause of tears.

राध्, etc.—The king praises the jester for his ingenuity.

आस्यताम्—आस् + भावे लोट् ताम् । Nom.—भवत्या understood.

### Page 103 Sloka 8.

Sans. Expl.—‘भामिनी’ प्रिये ‘वातादिह न’ वायुचालितेन ‘शरच्छशाङ्कगौरिण’ शरत्कालचन्द्रवत् शुभेण [ अतयच्चः पतिनेनापि स्पष्टतोऽदृश्येन इत्यर्थः ] ‘काशपुष्पलवेन’ काशकुसुमरेणुना ‘इदं मनः सुखम्’ ‘सायं पातम्’ नयनान्व व्याप्तम्, वर्त्तते इति शेषः [ इति दाक्षिण्यावशात् विदूषकवाक्यम् एव अनुवदति ] ॥८॥

### Notes

शरच्छशाङ्कगौरिण—Adj. to काशपुष्पलवेन । शरदः शशाङ्क—इतत्, स इव गौरः—उपमान-सत्, तेन । The pollen being white is not clearly visible in the eye.

N. B. Vamana in his काव्यालङ्कार-सूत्रहनि quotes this verse ( without giving any reference ) with the reading शरच्चन्द्राङ्कगौरिण which is better in as much as much as it corresponds better to काशपुष्पलवेन ( ( अयं und एव corresponding to each other ).

वातादिह न—आ—अध् + क्त - कर्मणि = आविह । वातेन आविहः—इतत्, तेन । अध्—ताडने, दिवादिः ।—विध्यति, विव्याध, व्यत्स्यति, अभ्यात्सीत् ।

भामिनि—सन्वीधन । A term of endearment, like चण्डी ।  
'सुन्दरी रमणी रामा कोपना सैव भामिनी—अमरः ।

काशपुष्पलवेन—हेतौ श्या । काशस्य पुष्पम्—इतत्, तस्य लवः—इतत्, तेन ।  
Rhetoric—The fig. of speech is व्याजोक्ति । Def.—'व्याजोक्तिर्गोपनं  
व्याजाद् उद्भिन्नस्यापि वस्तुनः' । This, too, is based on पदार्थहेतुत्वं  
काव्यलिङ्गं in काशपुष्पलवेन and समासगता उपमा in शरच्छाङ्खरीरेण ।  
Thus it is a case of सङ्कर (mixture) .

Metre—अनुष्टुप् ।

Ch of Voice.—सुखेन अनेन सायुपातेन [ भूयते ]

### Page 104. Sloka 9.

Sans. Expl.—[ अतः असत्यभाषणे हेतुमाह— ] 'इयं' बालिति । 'इयं'  
पद्मावती 'बाला' अपरिणतवयस्का 'नवोदवाहा' अचिरसम्पादित-विवाहमङ्गला [ अतः ]  
'सत्यं' श्रुत्वा यथार्थकारणम् आकर्णा, मम अश्रुप्रातस्य इति शेषः. 'व्यथा ब्रजित्' मनः-  
पौङ्गलमेत् । 'कामम्' सत्यम् एव 'इयं' 'धीरस्वभावा' धैर्यशैला [ अतः सत्यश्रवणे  
अविचलिता भवेदपि, तथापि ] 'स्त्रीस्वभावस्तु' स्त्रीजनसुलभा प्रकृतिः तु 'कातरः'  
धैर्यहीनः [ अतः स्त्रीजनसुलभम् अधैर्यमपि अस्यां सम्भाव्यते इति सत्यश्रवणे  
आपत्तिर्विद्यते एव ] ॥ ८ ॥

### Notes.

नवोदवाहा—नव उवाहः यस्याः सा—बहुव्रीहिः । This adj. indicates  
that she should be treated with nothing but tenderness.

कामम्—Adverb. 'अकामानुमती कामम्'—अमरः ।

धीरस्वभावा—धीराः स्वभावः यस्याः सा—बहुव्रीहिः ।

Rhetoric.—The fig of speech is काव्यलिङ्ग in the first line  
( the expression नवोवाहा supplying the हेतु of व्यथां ब्रजित् ) ।

Metre—अनुष्टुप् ।

Ch. of Voice—अनया बालया नवोदवाहया.....व्यथा ब्रज्यते । अनया  
धीरस्वभावया [ भूयते ] स्त्रीस्वभावेन कातरेण [ भूयते ] ।

### Pages 104—105.

Sans. Expl.—उचितम् इत्यादि । स्वस्वकापव्यव्रीहितवोर्नायकनायिकयोः  
मर्थे सामयिकी विच्छेदः आवश्यकः इति मत्वा आह—'उचितम्' युक्तम् 'तवभवतः  
मगधराजस्य' पूज्यस्य मगधरूपतेः दर्शकस्य 'अपराङ्गकाले' मध्यदिवसाद् उत्तराणि  
समये 'भवन्तम्' अयतः कृत्वा' त्वां पुरतः संस्थाप्य 'सुदृज्जनदर्शनम्' बन्धुजनैः सह

साक्षात्कारः [ एतत्कारणेन उदयनं प्रति दर्शकस्य समादरातिशयः वर्णितः ] ।  
 'सत्कारो हि नाम' पूजा एव च, केनापि विहितः समादर इत्यर्थः 'सत्कारिण'  
 समादरेण समादृतकर्तृकेण इति शेषः 'प्रतीष्टः' स्वीकृतः 'प्रीतिम् उत्पादयति'  
 सन्तोषं जनयति, सत्कारकर्तृरिति शेषः । [ दर्शको भवन्तं पुरतः संस्थाप्य  
 समाद्रियते, भवान् अपि यदि समादरपूर्वकं तत्सम्मानं स्वीकरोति, तदा दर्शकस्य  
 प्रीतिर्भवेद् इत्यर्थः ] । 'तत' तस्मात्, दर्शकस्य प्रीतिं जनयितुम् इत्यर्थः 'उत्तिष्ठतु  
 तावद् भवान् दर्शकसमीपं गच्छतु इत्यर्थः ।.....'वादम्' तथास्तु । 'प्रथमः कल्पः'  
 उदारः प्रस्तावः [ इति दर्शकसमीपगमनं स्वीकरोति ] ।

### Notes.

मगधराजस्य—कर्त्तरि इष्टी ; Nom. of सुहृज्जनदर्शनम् । मगधानां राजा  
 इतत्, तस्य ।

अपराहकालि—अपरम् अङ्गः इति अपराहः—एकदेशितत् by the rule  
 'पूर्वपराधरोत्तरमेकदेशिनैकाधिकारणे' । अहन् is changed into अङ्ग by  
 the rule 'अङ्गोऽङ्ग एतेभ्यः' । The शत्व is by the rule 'अङ्गः अदन्तात्' ।  
 अपराह एव कालः—कर्मधारयः, तस्मिन् ।

अयतः—अय + तस् for अनी ।

सुहृज्जनदर्शनम्—शोभनं हृदयम् अस्य इति सुहृत्—formed by the rule  
 'सुहृद् हृद्दी निवामिवयोः' । [ In the ordinary sense, the form will  
 be सुहृदय ] । सुहृदः एव जनाः—कर्मधारयः, तेषां दर्शनम्—इतत् ।

सत्कारिण—कारणे श्या । सत्—क्त + चञ्—भावे ।

प्रतीष्टः—Adj. to सत्कारः । प्रति—इष + क्त—कर्मणि । Nom.—  
 जनेन understood.

कल्पः—Here कल्प means 'a proposal'. cf. 'उदारः कल्पः—  
 Sak. V.

Rhetoric.—In उचितं तत्रभवतः etc., there is the dr.  
 peculiarity called परिवर्त्तक ( of the सास्त्रतौ इति ) । Def.—  
 'प्रास्ताविककार्याणां करणं परिवर्त्तकः' and in सत्कारो हि नाम etc. there is  
 the dramatic peculiarity called उदाहरण ( of the गर्भसन्धि ).  
 Def.—'उदाहरणमुत्कर्षयुक्तं वचनमुच्यते—सा. द.

### Page 105. Sloka 10.

Sans. Expl.—'लोकैर्भूवने विशालाणां गुणानां वा' दयादाक्षिणादिश्रेष्ठगुणानां  
 च 'निव्यशः' प्रत्यङ्गम् एव 'सत्काराणाञ्च' समादराणां च 'कर्त्तारः' अनुष्ठितारः 'सुलभाः'

भूरिशो लभ्याः, 'विज्ञातारः तु' परकृतसमादरस्य उपलब्धारः तु 'दुर्लभाः' विरलाः ।  
ये ऽ स्वेच्छया दयादालिष्यादिगुणान् प्रदर्शयन्ति प्रीतिपात्राणि च समाद्रियन्ते  
तादृशाः जनाः जगति बहव एव सन्ति, किन्तु परकृतसत्कारं लभ्वा सत्कर्तृः गुणान्  
ये प्रशंसन्ति तादृशा लोका जगति दुर्लभा एव इत्यर्थः ॥ १०॥

### Notes

विज्ञानानाम्—Adj. to गुणानाम् । वि+ज्ञाञ्च् by the rule 'वि-  
शालच्छङ् टचौ' ।

गुणानाम्—(i) शेषे ङी, if कर्तारः and विज्ञातारः are formed  
with the affix टन्, and (ii) कर्मणि ङी, if कर्तारः and विज्ञातारः  
are formed with the affix टच् ।

नित्यशः—Adverb. नित्य+शस् ।

कर्तारः—कृ+टन् or टच्—कर्तरि ।

सुलभाः—Adj. to कर्तारः । स—लभ+खल्—कर्मणि ।

विज्ञातारः—वि—ज्ञा टन् or टच्—कर्तरि ।

दुर्लभाः—दुर्—लभ्+खल्—कर्मणि ।

Rhetoric.—The fig. of speech is अप्रस्तुतप्रशंसा as from the  
अप्रस्तुत statement, viz. कर्तारः सुलभाः etc. the प्रस्तुत facts, viz.  
Magadharaja's treatment and Udayana's behaviour, are  
indicated Def.—'अप्रस्तुत-प्रशंसा सा, या सैव प्रस्तुतायया' । Also,  
सत्कार and गुण being mentiond to have the same धर्म्य or क्रिया  
(एकधर्माभिसम्बन्ध), viz. कर्तारः and विज्ञातारः, there is तुल्ययोगिता ।  
Def.—'पदार्थानां प्रस्तुतानाम् अन्येषां वा यदा भवेत् । एकधर्माभिसम्बन्धः  
स्यात्तदा तुल्ययोगिता' ।

Metre—अनुष्टुप्

Ch. of Voice.—...कर्तृभिः सुलभैः, विज्ञातृभिः...दुर्लभैः [ भूयते ] ।

End of Act IV.



# Act V

Pages 107—109.

**Sans. Expl.**—‘पञ्चनिका मधुरकारिका च’ पञ्चावल्याः चेद्व्यौ ।... ‘किं क्रियताम्’ मयेति शेषः ।... ‘शीर्षवेदनाया’ शिरःपीडया ‘दुःखिता’ क्लिष्टा ।... ‘आर्थान्’ आवन्तिकाम् मगधराजगृहे आवन्तिकेति नाम्ना वसन्ती’ वासवदत्ताम् इत्यर्थः ‘शब्दापय’ आह्वय । ‘शीर्षवेदनाम् एव निवेद्य’ ‘ततः’ पञ्चावल्याः शीर्षवेदनावार्त्ताया एव आवन्तिका स्वयम् एव आगमिष्यति इत्यर्थः ।... ‘मधुराभिः कथाभिः’ मिष्टैः वचनैः... ‘विनोदयति’ अपनोदयति । ‘युज्यते’ आवन्तिका मधुरवाक्यैः शीर्षवेदनामपनोदयितुं समर्था एव इत्यर्थः ।... ‘शयनीय’ रक्षितं’ शय्या आसीर्णा... । ‘समुद्रगृहके’ तन्नामके गृहविशेषे, जलसमीप्यात् शीतलत्वाच्च गृहस्यैतन्नाम इति बोद्धव्याम् ।... ‘गच्छ’ इदानीम्’ आवन्तिकाह्वानार्थम् ।... ‘भवे’ स्वाग्निने, उदनाय इत्यर्थः ‘निवेदनार्थम्’ पञ्चावल्या शिरःपीडावार्त्ता-ज्ञापनार्थम्... ‘एवं भवतु’ तथा कुरु इत्यर्थः ।

## Notes.

शीर्षवेदना—हेती श्या । शीर्षस्य वेदना—इतत्, तथा ।

शब्दापय--शब्द ( नामधातु ) णिच् with पुक् लोट् हि ।

**N. B.**—शब्दं करोति इति शब्दायते । शब्द + कण्ठ् ( नामधातु ) ; शब्दाय + णिच् = शब्दाययति । शब्दाय is intransitive because the object is in the root itself and not separately mentioned ; शब्दायि is transitive exactly like all other intransitive roots which become transitive with णिच् । The य and प in Nagri characters are often confused with each other ; of. पारियात्र and पारिपात्र—one of the seven कुलप्रवृत्तसः. Hence शब्दापयति ( for शब्दाययति ) which in course of time has come to be almost a recognised form. To put the discussion in brief, शब्दापयति is a licensed use for शब्दाययति ( on the analogy of दापयति, ज्ञापयति, &c. ). The श्या, too, in आवन्तिकाम्, should be regarded as a licensed use for श्या ; because the प्रयोज्य of शब्दाययति does not become कर्म owing to the prohibition by the rule ‘शब्दायते न’ ।

कथाभिः—करणे श्या ।

शयनीयम्—Obj. of रक्षितम् । श्येते णिच् इति शयनीयम् ( = शय्या ), शी + अनीय--अधिकरणे ।

समुद्रगृहकी—गृहम् एव गृहकम्, गृह + कन् - स्तार्थे or अस्तार्थे । समुद्रे गृहकम्—३तत्, तस्मिन् । समुद्रगृहक is a term meaning a cool pleasure-house situated near or in the midst of water. 'समुद्रगृहमित्याहुर्जलान्व-निकेतनम्' इति हारावली । The word occurs also in Bhasa's प्रतिमा (Act II) and Kalidasa's मालविकाग्निमित्र (Act IV).

आस्तीर्णा—आ - स्तृ + क्त - कर्त्तव्यि । Conj. स्तृणाति, स्तृणीते ; तस्मै, तस्मै ; अस्तीरित, अस्तीरित, अस्तीरित, अस्तीरित । स्तृ ( स्तृदि ) with short ऋ will give आस्तृत् ( in क्त ) for which see Notes— page 109.

भवे—निवेदनक्रियायोगे ४र्थी ।

निवेदनार्थम्—निवेदनाय इदं यथा स्यात् तथा - नित्यमनासः ।

Rhetoric.—in गच्छ इदानीम् etc, there is the dr. peculiarity called उल्लेख । Def.—'कार्यगहनमुल्लेखः'—सा. द ।

### Pages 110—112.

Sans—Expl.—'कुत्र इदानीम्' इत्यादिना पश्चिमिकायाः वसन्तकान्तेष्वथम् उच्यते ।... 'देवोविद्योग-विधुर-हृदयस्य' देव्याः वामवदत्तायाः विद्योगेन विरहिण 'विधुर' दुःखित 'हृदय' मनः यस्य तादृशस्य 'तत्रभवतः वत्सराजस्य' पूज्यस्य उदनयस्य पद्मावती-पाण्ड्यगण-समीरितस्य पद्मावत्याः पाण्ड्यगणेन, तथा सच्च विवाहेण इत्यर्थः समीरितस्य वञ्चितभोगलालसस्य 'अत्यन्त सुखावहे' प्रचुरसुखकरे 'मङ्गलोत्सवे' इत्यर्थः 'मदनाग्निदाहः' कामानल-ज्वाला 'अधिकतर' वहेति भृशं विजृम्भते । .. 'किम् इह वर्त्तते' कथम् अत्र आगच्छति, भवतीति शेषः [ अतिसुखदं पद्मावती-समीप्य विहाय अन्यदागमनस्य हेतुं पृच्छति ]... 'सत्यं न जानामि' पद्मावती-शेष-वेदना-वृत्तान्तम् इति शेषः ।... 'भवे' निवेदय' वत्सराजाय कथय 'एनाम्' शीर्ष-वेदनाम् ।... 'शीर्षानुलेपनम्' शिरःपीडाप्रतीकारार्थम् अनुलेपनस्य औषधम् 'वदयामि' शीघ्रम् आनिष्यामि ।... तत्रभवति 'निवेदयिष्यामि' वत्सराजाय कथयिष्यामि, पद्मावतीशिरः-पीडावार्त्ताम् इति शेषः ।

### Notes.

देवोविद्योगविधुरहृदयस्य—देव्याः विद्योगः—इतत्, तेन विधुरम्—इतत्, तादृशं हृदयं यस्य—बहुव्रीहिः, तस्य । विधुर means विकल ( दुःखित ) । 'विधुर' विकले त्रिषुः—विकाशशेषः । विगता घूः यस्मात् तन् विधुरम्—बहुव्रीहिः, समासान्त अ is by the rule 'इक्त्पुरवधूःपयामानच्' ।

वत्सराजस्य—शेषे इष्टी, connected with मदनाग्निदाहः । वत्सानां राजा—इतत् तस्य ।

पद्मावतीपाण्ड्यगण-समीरितस्य—Adj. to वत्सराजस्य । पाण्ड्यः गृहणम्—

इतत् ; पद्मावत्याः पाणिग्रहणम्—इतत्, तेन समोरितः—इतत्, तस्य । तम्—ईरक्त—कर्म्मणि = समोरित ; fanned. [ The construction would be easier if this word were in प्रथमा विभक्ति and taken as an adj. to मदनाग्निदाहः ] ।

अत्यन्तसुखावह—आवहति इति आवहः । आङ्—वह + अच्—कर्त्तरि । सुखस्य आवहः—इतत्, अतान्तं सुखावहः—सहस्रमुपा, तस्मिन् ।

मङ्गलौत्सवे—अधिकारणे ऽमी । मङ्गलः उत्सवः—कर्म्मधारयः, तस्मिन् ।

मदनाग्निदाहः—मदन एव अग्नि—कर्म्मधारयः, तस्य दाहः—इतत् ।

भर्त्तु—[ निवेदय इति ] क्रियायोगे ऽर्थी ।

शीर्षानुलेपनम्—Obj. of त्वरयामि [ as the verb here means 'to bring in haste' ]. शीर्षस्य अनुलेपनम्—इतत् ।

त्वरयामि—त्वर + णिच् + लट्, मि ।

प्रवेशकः—See notes on page 51 ante.

Remarks.—Though for some reason or other Padmayatī did not come to the bed in the समुद्रग्रह, yet no trick is so he suspected on the part of Padminika or any one else in asking Vasavadatta or Udayana to see Padmayatī in the समुद्रग्रह ।

### Page 113. Sloka 1.

、 Sans. Expl.—‘कालक्रमेण’ समयगत्या [ कालापगमे शोकापगमः स्यात्, तेन ] ‘पुनरागतदारभारः’ भूयः अपि गृह्यैतकलव-भारः, कृतोद्वाहोऽहम् इत्यर्थः ‘आघ्याम्’ आघाहान् सर्व्वगुण-मह्यैयमीम इत्यर्थः ‘लावाणके’ तदाख्ये यामे ‘हुतवहेन’ अग्निना ‘हृताङ्गयष्टि’ विलुप्तदेहां दग्धाम् इत्यर्थः ‘ताम्’ अवन्तिनृपतेः अवन्तिराजस्य प्रद्योतस्य ‘सहस्रौ तनूजा’ गुरौः पितृनुकारिणीं कन्यां वासवदत्तां ‘हिमहतां पद्मिनीम्’ इव तुषारपतेन विकृतां पद्मलताम् इव ‘चित्तयामि’ खरामि । गनेऽपि बहुतिथे काले कृतेऽपि नवदारपरियष्टे नाहमलमस्मि वासवदत्तां विष्कर्त्तुमिति भावः ॥ १ ॥

### Notes

आघ्याम्—Adj. to तनूजाम् । आघ + ष्यत्—कर्म्मणि ।

अवन्तिनृपतेः—श्रेष्ठे इष्टौ । अवन्तीनां नृपतिः—इतत्, तस्य ।

सहस्रीम्—समाना इव पश्यति या ताम् इति समान—दृश + कञ् (कर्म्मकर्त्तरि) ; then ङीप्, in fem.

तनूजाम्—Obj. of चित्तयामि । तनू—तन् + उ—कर्त्तरि । तनु is spelt with either short उ or long ऊ । ‘स्त्रियां मूर्तिं सगुलान्’—इत्यमरः ।

कालक्रमेण — प्रकृत्यादित्वात् इथा । कालस्य क्रमः—इतत्, तेन ।

पुनरागतदारभारः—Adj. to अहम् understood. पुनः आगतः—सह सुपा ; दाराणां भारः—इतत्, पुनरागतः दारभारः यस्य सः—बहुव्रीहिः ।

हृतवह्नि—Nom. of हृताङ्गयष्टिम् । वहति इति वह्, वह + अच्—कर्त्तृणि ( पचाद्यच् ) । हृतस्य वह्—इतत्, तेन ।

हृताङ्गयष्टिम्—Adj. to तनूजाम् । अङ्गं यष्टिरिव इति अङ्गयष्टिः—उपमित-तत्, हृता अङ्गयष्टिः यस्याः—बहुव्रीहिः, ताम् ।

हिसहताम्—Adj. to पद्मिनीम् । हिमेन हृता—इतत्, ताम् ।

पद्मिनीम्—पद्म + इनि—असार्थे + डीप्, ताम् । A woman of the first of the four classes of women is also called a पद्मिनी नारी । She has been thus defined in the रतिमञ्जरी—

‘भवति विमलनेत्रा नासिका चन्द्ररन्ध्रा  
अविरलकुचयुग्मा चादृक्केशी कृशाङ्गी ।  
स्रष्टवचनसुशीला गीतवाद्यानुरक्ता  
सकलतनुसुवेशा पद्मिनी पद्मगन्धा ॥’

Vasavadatta probably belonged to this class of नारी ।

Rhetoric.—उपमा in the last line.

Metre.—वसन्ततिलक । See Act I, Sl. 4.

Ch. of Voice—...पुनरागतदारभारिण [ मया ] ह्याच्या हृताङ्गयष्टिः सा सहशी, तनूजा हिमहृता पद्मिनी चिन्ताते ।

### Page 114.

Sans. Expl.—‘त्वरताम्’ त्वरा क्रियताम् ‘किसर्थम्’ कस्यै कर्मणे त्वरा कर्त्तव्या इति पृच्छति । ‘पद्मिनीकथा’ ‘कथितम्’ अतः शिरोवेदनावाचार्त्ता न व मिथ्या इति भावः । ‘भोः कष्टम्’ अहो दारुणं मे आपतितम् ।

Remarks—The jester asks the king to be in haste but does not first indicate the matter. This is in keeping with his apparently stupid character.

### Page 115 Sloka 2.

Sans. Expl.—‘रूपप्रिया’ देहभौन्द्येण ‘समुदिता’ सम्पूर्णा गुणतः युक्ता च तथा च गुणैः समन्विता ‘प्रिया’ पद्मावती ‘लब्धा’ पद्मौरूपेण प्राप्य, पूर्वोन्मिषात्सहजः अपि पूर्वेषु प्राक् लब्धेन अभिधातेन वासवदत्ताविनाशरूपेण अर्थेन सहजः पीडा-

युक्तस्य अपि 'मम' 'अथ तु' पद्मावतीलाभात् परम् इत्यर्थः शोकः' वासवदत्ताविरह-  
कोशः 'मन्द इव' लघुतर इव, अभूदिति शेषः । 'अनुभूतदुःखः' प्राप्तशोकः, 'अहम्'  
'पद्मावतीम् अपि', 'तथा एव' वासवदत्ता यथा सहसा विनाशं गता तद्वत् एव एषावती  
अपि वा म्रियते [ इति ] 'समर्थयामि' सम्भावयामि, शङ्के इत्यर्थः । [ प्राक् लब्धशोकः  
अहम् पद्मावत्या शीर्षवेदनावार्त्तं यैव शङ्काकुलो भवामि इत्यर्थः ] ॥ २ ॥

### Notes

रूपश्रिया—करणे श्या । रूपस्य श्रिः—इतत्, श्या ।

समुदितान्—Adj. to प्रियाम् । सम्—उत् + इण् + क्त—कर्त्तरि ।

गुणतः—अनुक्तकर्त्ता of युक्ताम् । गुण + तस् for तृतीया ।

मन्दः—Here means अल्प ।—'सूद्राव्यापटुनिर्भाग्या मन्दाः स्त्रुः—अमरः ।

लब्ध्वा—क्ता has been used even in the absence of समानुक्तम्-  
काल as in स्मृत्वा स्मृत्वा याति दुःखं नवलम् in Sl. 7, Act IV.

पूर्वाभिघातसरुजः—Adj. of मम । पूर्वः अभिघातः—कर्म्मधारयः ; रुजा सह  
वर्त्तमानः सरुजः ; पूर्वाभिघातेन सरुजः—इतत्, तस्य ।

अनुभूतदुःखः—Adj. to अहम् understood. अनुभूतं दुःखं येन सः—  
बहुव्रीहिः ।

समर्थयामि—More commonly आकनेपदौ in this sense. समर्थयति  
( प्रर्थं पदौ ) means 'confirms.'

Rhetoric—If पूर्वाभिघातसरुजः is taken as an adj. of मम,  
there is the defect of style called समासपुनरात्तता as the sense,  
which is already complete in the first half of the stanza,  
is resumed in the third foot. To avoid this, पूर्वाभिघातसरुजः  
may be taken as an adj. to अनुभूतदुःखः [ अहम् ]—रुजया सह  
वर्त्तमानः सरुजः—बहुव्रीहिः । The fig. of speech is पदार्थहेतुकं काव्यलिङ्गम् ।

Metre.—वसन्ततिलक । Def.—'ज्ञेयं वसन्ततिलकं तमजा जगौ गः' ।

Ch. of Voice.—...—शोकेन मन्देन...[ अभावि ] । अनुभूतदुःखेन  
[ मया ] पद्मावती . समर्थते ।

### Pages 115—117.

Sans Expl.—'अथ' प्रश्ने 'कस्मिन् प्रदेशे' कुत्र [ यास्यामि इत्याशयः ]...।  
... 'मार्गम् आदिशय' पत्न्यां प्रदर्शय... 'पूर्व' प्रविश' आशङ्कावशात् स्वयं प्रवेष्टुम्  
अनुत्सङ्गमानः विदूषकं प्राक् प्रवेशयति इति बोद्धव्यम् ।... 'अविद्या' वाससूचकम्  
... 'अव्ययम् । 'तिष्ठतु' बहिरिति शेषः, न प्रविशतु भवान् इत्यर्थः ।... "दीपप्रभावसूचितरूपः"

प्रदीपप्रभया दर्शिताकारः 'वसुधातले' भूतले, समुद्रगृहकुट्टिमे इत्यर्थः, 'परिवर्त्तमानः' विचेष्टमानः अयं 'काकोदरः' सर्पः पुरस्तात् विद्यते ।... 'संक्षितम्' ईषत्वास्त्रेन सह [ तोरणमालायां विद्रुकस्य सर्पधमार्त्तं राज्ञः संक्षितत्वम् ] । 'अहो' विचये 'सर्पव्यक्तिः' सर्प इति धारणा वैधेयस्य सूक्ष्मस्य विद्रुकस्य । [ एतेन चैतद् बोधव्यम्—दीपप्रभा अतीव क्षीणा एव आसीत् । अतः श्रव्यातलस्थस्य राज्ञः वासवदत्ताकृतनृपगमनम् अमघटितं भवेद् इति किमत्र चित्रम् ? ]

### Notes.

अय—Here used in the sense of प्रय । 'मङ्गलानन्तरा-रम्भ प्रय-कार्त्तं कोऽप्यथो अय'—अमरः ।

आदेशय—आङ्—दिश + णिच् + लोट् + ङि ।

पूर्वम्—Adverb, modifying प्रविश । Through misgivings the king sends the jester first.

दीपप्रभावसूचितरूपः—(i) Adj. to काकोदर । दीपस्य प्रभा—इतत्, तथा अवसूचितम्—इतत्, तादृशं रूपं यस्य सः—बहुव्रीहिः । Or. (ii) दीपस्य प्रभावः, तेन सूचितं रूपं यस्य सः । In (i), अव is redundant ; in (ii). प्रभाव is an unusual word for प्रभा । The actual reading seems to be दीपप्रभासूचितरूपः which occurs in one of the Mss. as noted by Ganapati.

वसुधातले—वसूनि धत्ते इति वसुधा, वसु + धा + क । वसुधायाः तलम्—इतत्, तस्मिन् ।

परिवर्त्तमानः—परि - इत + शानच् ।

काकोदरः—A serpent. 'कुण्डली गूढपाशञ्चुःश्रवाः काकोदरः फणी'—अमरः ।

सर्पव्यक्तिः—वि-अच् + क्तिन्—भावे = व्यक्तिः meaning प्रकाशः । सर्पः

इति व्यक्तिः—कर्षधारयः ।

Remarks.—The cause of the illusion of a snake in a garland is the dimness of light inside the room. So, there is nothing unnatural in Vasavadatta's failing to recognise the king lying down on the bed.

### Page 117. Sloka 3.

Sans Expl.—'सूक्ष्मं' रं बालिश, 'लं' हि 'चित्ती अष्टा' भूयते पतितं 'अज्ञातं' सरला दीर्घा च 'सूक्ष्मतोरण-लोखमालाम्' सञ्जुखतोरणे [ पूर्वं लब्धमानां मालाम् 'सर्पान् अवगच्छसि' भूजगम् मन्थसे, 'या' तोरणमाला 'निशि' रात्रौ 'मन्दानिले' न

धोरसमीरणेन 'परिवर्त्तमाना' विचेष्टमाना सतो 'किञ्चित्' ईदृशत् 'भुजगस्य विचेष्टितानि' सर्पस्य गमनादिकायाणि 'करोति' अनुतिष्ठति । [ मूर्च्छां तात् तोरणमालायां ते सर्पभान्तिः इति भावः ] ॥ ३ ॥

### Notes

ऋज्वायताम्—ऋजुश्च आयता च इति ऋज्वायता—कर्मधारयः, ताम् ।

मुखतोरण—लोलमालाम्—मुखस्य (= सम्मुखभागस्य) तोरणम्—इतत्, तव लोला—उतत्, तादृशी माला—कर्मधारयः, ताम् । 'तोरणोऽस्त्रो वह्निर्वायम्'—अमरः ।

क्षटाम्—Adj. to—मालाम् । धंश + क्त—कर्त्तरि ।

मन्दानिलेन—हेतौ श्या । मन्दः अनिलः—कर्मधारयः, तेन ।

निशि—अधिकरणे ऽमी । The base is निश (fem.) and is optionally declined with the form निश् in all except १ मा विभक्ति—as well as in २या—१ वचन and २ वचन ।

परिवर्त्तमाना—Adj to या [ माला ] । परि—इत् + शानच् ।

किञ्चित्—Adverb.

विचेष्टितानि—Obj. of करोति । वि—चेष्ट + क्त—भावे ।

Rhetoric.—The fig. of speech is निदर्शना । Def.—'अभवन् वस्तु-सम्बन्ध उपमा-परिकल्पकः' ।

Metre.—वसन्ततिलक । See sl. 2.

Ch of Voice.—...यया.....क्षट्टा ऋज्वायता मुखतोरणलोलामाला सर्पः अवगम्यते यया...परिवर्त्तमानया...विचेष्टितानि क्रियन्ते ।

### Pages 118—119.

Sans Expl.—('निरूप्य' निरीक्ष्य तोरणमालाम् इति शेषः) 'सुष्ठु' यथार्थम्... 'इह आगत्य निर्गता भवेत्' अव प्राक् आगतवती पश्चात् इती बहिर्गता ।... 'अनागतया' गृहमध्ये अप्रविष्टया..... 'ज्ञेयम्' [ अस्ति ज्ञेयं न ज्ञायते यत् प्रज्ञावती इह नागता इत्यर्थः ] ।

### Notes

सुष्ठु—Adverb. अव्यय ।

ज्ञेयम्—ज्ञा + यत्—कर्त्तरि । Nom.—मया understood.

Rhetoric.—In अनागतया भवितव्यम् etc. there is the dr. peculiarity called अनुमान, the sign (लिङ्ग) of which has been mentioned in the sloka शय्या नावनता etc. 'लिङ्गाद्दोऽनुमानता'—सा. द. ।

## Page 119. Sloka 4.

**Sans. Expl.**—[पद्मावल्यास्त अनङ्गमनस्य प्रमाणं दर्शयति—शय्या नैत्यादिना] 'शय्या' पद्मावत्यै तत्र रक्षितं शयनीयं 'न अवगता' न अवगाढा ], 'तथा आस्तृतसमा शयनात् पूर्वं यथा 'आस्तृता' आस्तरणीयता 'समा' अविषमा च भवति तथैव विद्यते 'न व्याकुलप्रच्छदा' [ गात्रसम्पर्काभावात् ] अकुञ्चितावारणपटा । 'अमलं' केशलैलादीनां मालिन्यशून्यं शिरोपधानम् हि मलकस्य उपवर्हः एव 'शीर्षाभिधातीषधः' शिरः-पौडाप्रशमार्थः उपलिपनैः 'न क्लिष्टम्' न मलिनौकृतम् । 'रोगे' व्याधिक्लेशसमये 'दृष्टिविलोभनं जनयितुं' अचूर्जनं कर्तुं [ तथा पौडायाः किञ्चिदुपशमो भवति इति बोद्धव्यम् ] 'काचित् शोभा न कृता' नयनरञ्जकं किमपि वस्तु न रक्षितम् । 'प्राण्यै' कोऽपि जीवः 'रुजा' रोगेण क्षेतुना 'शयनं प्राप्य' शय्याश्रयं कृत्वा 'न पुनः' शीघ्रम् अचिरात् 'स्वयम्' आत्मना, स्वेच्छया इत्यर्थः 'सुज्ञातं' यजति, शय्यामिति शेषः [रोगाभिभूतः जनः शय्यान् आश्रित्य तत्रैव सुचिरं शिष्टे इत्यर्थः] ॥ ४ ॥

## Notes.

आस्तृतसमा—Adj. to शय्या । आस्तृता चासौ समा चेति—कर्णधारयः । Some take तथास्तृता as compounded. तथास्तृता चासौ समा चेति ( तथा meaning यथापूर्वम् ) । The root is स्तृ ( स्वादि ) with short ऋ । Conj—स्तृणोति, स्तृणति ; अस्तार्षेत्, अस्तरिष्ठ अस्तृत । स्तृ ( ऋादि ) with long ऋ will give आस्तृर्ण in ऋ । See Note—spage 103 ante.

व्याकुलप्रच्छदा—व्याकुलः प्रच्छदः यस्याः सा—बहुव्रीहिः । प्रच्छाद्यते अनेन इति प्रच्छदः ; प्र-च्छद+ णिच्+घ—करणे । छादि becomes छदि by the rule 'छाद्धे अ-द्वापसर्गस्य' ।

शिरोपधानम्—शिरस्य उपधानम्—इतत् । To mean 'head' the word is शिरस् । In some ancient writings it is sometime found as अकारान्त । When अकारान्त, the word is also used in masc. in which form it may also mean 'a bed'. Thus—शिरस् (neuter) or शिर (neuter or rarely masc.)=head. शिर (masc.)=bed. उप-धा+ल्युट्—अधिकरणे=उपधानम् ; a pillow ; 'उपधानम् उपवर्हः'—अमरः ।

शीर्षाभिधातीषधः—करणे श्या । शीर्षस्य अभिधातः—इतत्, तस्य शीर्षधानि—इतत्, तैः ।

दृष्टिविलोभनम्—वि-लुभ+णिच्-लुट्—भावे=विलोभनम् । दृष्टेः विलोभनम्—इतत् ।

रुजा—क्षितौ श्या । Decl.—रुक्, रुजौ, रुजः ; etc. ( fem. ).



**Rhetoric.**—The fig. of speech is स्वभावोक्ति ।

**Metre.**—शाह्ल-विक्रीडित । 'सूर्याश्चैर्यदि नः सजौ सततभाः शाह्ल-विक्रीडितम् ।'

**Ch of Voice.**—शय्या...अवनतया.....आलूतसमया.....व्याकुलप्रच्छदया [ भूयते ], अमलीन शिरोपधानेन...'कृष्टेन [ भूयते ] .....कयाचित् शोभया...कृतया [ भूयते ], प्राणिना...शयन'...सुच्यते ।

### Pages 120—121.

**Sans. Expl.**—[ पश्चादतो यदि नागता ततः अचिरात् आगमिष्यति इत्याशया आह—नेन हीति...'सुहृत्सम्पदविश्व' चणमामोनो भूत्वा 'तत्सम्भवती' प्रतिपादयतु' तदागमनप्रतीक्षः तिष्ठतु ।.....'निद्रा मां बाधते' निद्रा माम् अभिभवति.....'हो' इति करोतु' हो' इति कथाश्रवणे अवधानसूचकं शब्दं करोतु...'अधिक-रमणीयानि' अशं मनोरमाणि 'उदकक्षानानि' जलावगाहतीर्थानि... । 'कथम् उज्जयिनी नाम' यां विस्तृतकानः कथाश्रवणम् अभिनन्दानि तस्याः स्मृतिम् उद्दीपयन्तो उज्जयिनीकथा सा त्वया कथ्यताम् इत्यभिप्रायः ।...'अभिप्रेता' अभिभोष्टा... । 'न खनु न अभिप्रेतां उज्जयिनीकथा मम अभिष्टा एव, [ तथापि प्रियास्मृति-समुद्दीपनात् क्लेशदायिनी इत्याशयः ] ।

तेन—हेतो रथा ।

सुहृत्सं कम्—अत्यन्तसंयोगे ( i. e. वार्ता ) रथा । सुहृत्सं + कन्—स्वार्थे ।

बाधते—'बाध' पीडने । Conj.—बाधते, बाधे, अबाधिते ।

हो—अव्यय । A particle uttered to indicate one's attention to a story.

अधिकरमणीयानि—रम + णिच् + अनौय—कर्त्तरि बाहुलकात् । अधिक' रमणीयानि...सङ्गसुपा ।

उदकक्षानानि—स्नानि अत्र इति स्ना + लुगट्—अधिकरणे ; a bathing ghat. उदके स्नानानि—उत्तम् ।

अभिप्रेता—अभि - प्र - इण + क्त - कर्मणि ।

### Pages 121. Sloka 5.

**Sans. Expl.**—'अवन्त्या' अवन्ति-कीर्त्तनेन 'अधिपतेः सुतायाः' अवन्तिराजस्य कन्यायाः वासवदत्तायाः 'प्रस्थानकाली' मया सह आगमनसमये [ पित्रादिबाधवजनान् विहाय यदा मत्प्रणवाक्यद्वया वासवदत्ता उज्जयिन्वाः मया सह कौशाम्बीन

आगतवती तस्मिन् समये इत्यर्थः ] खजन् पिवादिकं 'खरन्ताः' आध्यायन्ताः, 'खेडात्' वाच्येषु अश्वरागात् 'नयमानलघम्' चक्षुषोः प्रान्तयोः स्थितं 'प्रवृत्तं' विगलितम् 'वाच्यम्' अश्व-भ्रम एव उरसि समैव वक्ष्यते [ खजनस्यान-दुःखविमोदार्थं नाम् आश्लिष्य इत्यर्थः ] 'पातयन्ताः' सुद्यन्ताः [ अहं ] 'खरानि' [ अवन्तिप्रान्तकोटिनात् मत्प्रिया वासवदत्ता एव ताभिस्ताभिरवस्थाभिर्मत्सृज्यतीति उदेति इत्यर्थः ] ॥ ६ ॥

### Notes.

अवन्ता—इतीत्या । Here अवन्ति has been used in the sense of 'the capital' of Avanti (i. e. the city of Ujjayini) and not the country; hence, singular. While meaning the city, अवन्ति is fem. and is spelt either with short ऋ or long ई. While meaning the country, the word is masc. (plural) and is spelt with short ऋ only.

अवन्ताधिपतेः—अवन्तीनाम् अधिपतेः would give अवन्ताधिपतेः । So, this may be a slipshod use by the poet; cf. 'विनयादपेतपुष्पः' (Act I. 4.) &c. Some propose to take the two words separately अवन्ता (इतुना) अधिपतिः, तस्य । We may also take अवन्ता as the ईतु of खरानि ।

सुतायाः—कर्म्मणि शब्दे इडा by the rule 'अधिगर्थद्वयं कर्म्मणि' ।

प्रस्थानकाले—प्रस्थानस्य कालः—इतत्, तस्मिन्; viz. when Udayana eloped with Vasavadatta.

खजनम्—Obj. of खरन्ताः । खः जनः—कर्म्मधारयः तम् । Singular is in the sense of the plural by the rule 'जात्याख्यायाम् एकस्मिन् बहुवचनम् अन्यतरस्याम्' ।

खरन्ताः—Adj. to सुतायाः । खृ + शट् स्त्री ६१ ।

नयमानलघम्—Adj. to वाच्यम् । नयनयोः अन्ती—इतत्, तत्र लघः—७तत्, तम् ।

खेडात्—इती ५ स्त्री ।

पातयन्ताः—Adj. to सुतायाः । पत + णिच् + शट् । Obj.—वाच्यम् । Rhetoric.—The fig. of speech is खरण । The def. is—'सदृशानुसवाद वस्तुसृतिः खरणमुच्यते' ।

Metre.—उपजाति i. e. a mixture of इन्द्रवज्रा and उपेन्द्रवज्रा

Ch. of Voice.—...मया कथ्यते ।

१८—S. V.—19

## Pages 122. Sloka 6.

**Sans. Expl.**—‘उपदेशेषु’ वीणावादनशिवाप्रदानकालेषु ‘माम् ईक्षमाण्या’ मां प्रति दृष्टिं पातयन्ता, मयि अनुरागातिशयात् इति बोद्धव्यम् ‘यया’ वासवदत्ताया कर्त्तॄणा ‘सस्त्रकोयेन हस्तेन’ ‘सस्त्रः’ विस्त्रिष्टः ‘कोयः’ सारिकापरनामा वीणावादनसाधन-विशेषः यस्मात्, तेन करेण करणेन ‘बहुशः अपि’ असकृत् अपि ‘आकाशवादितं कृतम्’ शृण्वे वीणावादनचेष्टानुकरणं विहितम् अभूत् [ तस्याः स्मरामि इति पूर्वश्लोकेन अन्वयः ] ॥ ६ ॥

## Notes

बहुशः—Adverb. बहु + शस् by the rule ‘बहुत्वार्थात् शस् कारकात् अन्यतरस्याम्’ ।

उपदेशेषु—अधिकरणे ङनी। उप - दिश + चञ् - भावे = उपदेशः । Udayana taught Vasav. to play on the lute.

ईक्षमाण्या - Adj to यया । ईक्ष + शानच् - कर्त्तरि ।

हस्तेन—करणे श्या ।

आकाशवादितम्—Obj. of कृतम् । वद + णिच् + क्त - भावे = वादितम् ; playing on a musical instrument. आकाशे वादितम्—उत्तम् ।

Metre—अनुष्टुप् ।

Ch. of Voice.—ईक्षमाण्या या...आकाशवादितं कृतवती ।

## Pages 123—125.

**Sans. Expl.**—...‘अन्यां कथयिष्यामि’ अन्यकथां वक्ष्यामि...‘नगरं ब्रह्मदत्तं नाम...राजा कापिल्यो नाम’ नगरस्य राज्ञश्च नाम्नोः परिवर्त्तनेन विदूषकस्य सूखंत्वद्योतनात् हस्यकरत्नम् प्रकटितम् । ‘किम् इति’ अनवधानतावशात् मौर्ख्यग्राहा उक्तम् इति परीक्षितुं राज्ञः प्रश्नः ।...‘अभिधीयताम्’ कथ्यताम् ।...‘मुहूर्त्तं कं प्रतिपालयतु भवान्’ क्षणम् अपेक्षतां भवान्.....‘ओष्ठगतं’ नगरस्य राज्ञश्च नामाख्याने अग्नौ मा भूदिति मुखस्य करिष्यामि ।.....‘अपि सुप्तः भवान्’ निद्रितः भवान् इति प्रश्नः । [ वयस्यो यावत् बहुशः पठति राजा ब्रह्मदत्तः इत्यादिकं, तावत् उदयनी निद्रितो बभूव इति बोद्धव्यम् ] । ‘अतिशीतला’ शैत्यबहुला ‘इयं वेला’ पक्ष समयः । ‘आत्मनः स्त्रस्य मे प्रावारकं’ गात्राच्छादनं ‘गृहीत्वा आगमिष्यामि’ [ इत्यम् एकाकिनं राजानं ] विहाय गते वसन्तके वासवदत्तायाः वक्ष्यमाणा भान्तिः सङ्गच्छते एव इति आर्त्तव्यम् ]...

‘हृदं खलु’ अतितोत्रम् एव ‘भर्तृदारिका’ पद्मावती ‘शीर्षवेदनया दुःखिता’ शिरः-  
पीडया बाधिता ।...‘समुद्रगृहके’ इत्यादि पूर्वश्रुतं पद्मिनिका-वाच्यमेव मधुकरिका  
निवेदयति ।...‘अयतः याहि’ पन्थानं दर्शय, अहं त्वामनुसरामि इत्यर्थः । (‘उभे’  
मधुकरिका वासवदत्ता च ‘परिक्रामतः’ गच्छतः, समुद्रगृहं प्रति इति शेषः) ।

### Notes

नगरं ब्रह्मदत्तम् etc.—The jester reveals his own ignorance by the misnomer in his narration.

किम् इति etc.—The king intends to know whether this was a mere slip of tongue or a deep-rooted error.

काम्पिल्य—Kampilya was the capital of the पञ्चाल country which is situated around modern Kanoj near Farakkabad.

सुप्तः—स्वप + क्त—कर्त्तरि । The king is overtaken by sleep while the jester is engaged in committing the names to memory.

प्रावारकम्—प्र + वृ + वञ्ज्—करणे इति प्रावारः, a wrapper. वञ्ज् is added by the rule ‘वृणोति राच्छादने’ । प्र becomes प्रा by the rule ‘उपसर्गस्य वञ्जि अमनुष्ये बहुलम्’ । प्रावार + कन्—स्त्रायै । The absence of the jester helps the occurrence of the incidents in the next scene in the समुद्रगृह ।

चेटी—This maid is मधुकरिका, previously sent by पद्मिनिका to call in वासवदत्ता ( See Text page 108. )

### Pages 126—127.

Sans. Expl.—...‘शीर्षानुलेपनं त्वरयामि’ शिरःपीडाप्रतीकारार्थम् अनुलेपनं सत्वरम् आनयामि ।...‘अकरुणाः खलु’ निष्ठुराः एव ‘ईश्वराः’ देवाः ‘मे’ मां प्रति । ‘विरहपयुःतुमुकस्य’ पत्नीविच्छेदेन सर्वथा पीडितस्य...‘विश्रमस्थानभूता’ शान्तिस्थलभूता ‘अस्वस्था जाता’ रोगेण अभिभूता इत्यर्थः । ‘तावत् प्रविशामि’ समुद्रगृहमध्यं गच्छामि । ‘परिजनस्य प्रसादः’ चेष्टादीनाम् अनवधानता [ कृत इत्याह ] ‘अस्वस्थान्’ असुखदेहां ...‘केवलदीपसंज्ञायां कृत्वा’ दीपमात्रेणैव गृहं रक्षित्वा इत्यर्थः ‘परित्यजति’ न तु अत्र स्थित्वा युञ्जते इति भावः । ‘इयं पद्मावती अवसुता’ अत्र शय्यायां निद्रिता पद्मावती तिष्ठति [ दीपप्रभायाः अस्पष्टत्वात्, पद्मावत्यर्थमेव तत्र शय्या कृता इति दूरप्रत्ययवशात् तथा एकाकिन उदयनस्य तत्रागमनस्य असम्भावितत्वाच्च पद्मावती एव

तत्र सुप्ता इति वासवदत्ता मन्यते ] 'यावत् उपविशामि' गृहमध्ये कचिदिति शेषः ।  
 'अथवा' पञ्चान्तरे 'अन्यासनपरिवर्त्तणे' पञ्चावत्यधिष्ठितात् अन्यमित् आसने उपवेशनेन  
 'अथ इव' अनधिक इव 'खेडः' [ पञ्चावत्यां मम ] आदरः 'प्रतिभाति' [ भिन्नासन-  
 यङ्येन पञ्चावत्यां मे महानपि खेडः अल्पतर इव प्रकाशते इत्यर्थः ] । ... 'अस्यां शय्यायां'  
 पञ्चावत्या अधिशयितायाम् इत्यर्थः । 'किं नु खलु' सङ्घर्षप्रश्ने 'एतया सङ्घ' पञ्चावत्या सङ्घ  
 'उपविशन्त्याः' एकासने तिष्ठन्त्याः 'अथ' 'प्रह्लादितम् इव' आनन्दरसाद्भुतम् इव 'मे  
 हृदयम्' मम अन्तःकरणम् [ अतिप्रेमास्पदस्य राज्ञः स्पर्शात् अकोधपूर्व्यम् अनुभूतिः ] ।  
 'दिष्टा' भाग्येन 'अविच्छिन्नसुखनिःश्वासा' न विच्छिन्ना अवकाशव्यवहिताः सुखाः  
 उच्चगरहिताः निःश्वासाः यस्याः तादृशी । 'निवृत्तरोगया' पौडासुक्तया... 'एकदेश-  
 संविभागतया शयनीयस्य' शय्यायाः एकदेशः एकांशः संविभागः आत्मशयनेन कल्पितः  
 भागः यस्य तत्तया, प्रियजनाय शय्यायाः एकांशं रक्षित्वा स्वयम् च एकांशं स्थित्वा इत्यर्थः  
 'सूचयति' प्रकाशयति पञ्चावतीति शेषः 'माम् आलिङ्ग' इति मां परिष्वजस्व इति  
 [ आलिङ्गनं याचते इव इत्यर्थः ] । ...

### Notes

त्वरयामि—त्वर + णिच् ( causative ) + लट् मि । 'I fetch quickly.'  
 प्रयोज्य-कर्म—शीर्षानुलेपनम् । शीर्षानुलेपनं त्वरति ; अङ्गं शीर्षानुलेपनं त्वरयामि  
 For a similar use, cf. 'दूतास्तुरयन्ति माम्'—Ramayana.

मे—(विषय्या) शेषे ६३ ।

विरहपर्युत्सुकस्य—विरहेण पर्युत्सुकः—इतत्, तस्य ।

विश्रमस्थानभूता—विश्रमस्य स्थानम्—इतत्, तत् भूता—सङ्घमुपा । वि—अम्  
 षञ् ( भावे ) = विश्रमः । वृद्धि is barred by the rule 'नोदात्तोपदेशस्य  
 मानस्य अनाचमे' । However, विश्रम also is allowed ; cf. 'विश्रामो  
 हृदयस्य यत्'—Bhavabhūti. The जैनेन्द्र-व्याकरण has the following  
 rule—'विश्रामो वा' ।

अस्वस्था—स्वस्मिन् तिष्ठति या सा स्वस्था । स्व—स्था + क—कर्त्तरि, न स्वस्था—  
 नञ् तत् ।

प्रमादः—प्र—मद + षञ् । 'प्रमादोऽनवधानता'—अमरः ।

दीपसङ्गायाम्—दीपः सङ्गायः यस्य—बहुव्रीहिः, ताम् ।

अवसुप्ता—अव—स्वप + क्त—कर्त्तरि ।

अन्यासनपरिवर्त्तण—वृत्तौ ३४ । अन्यत् आसनम्—कार्त्तिकारय, तस्य परिवर्त्तः—  
 इतत्, तेन । परिवर्त्त is here used in the sense of आदान i. e. वृद्धि ।  
 'पत्नीऽपरिजनादान-सूक्त-शापाः परिवर्त्ताः'—अमरः ।

किं नु खलु &c.—*Vasavadatta* was peculiarly gladdened by the touch of *Udayana* (whose presence she did not know) owing to the mysterious working of the mind partly based on her past experience.

उपविशन्त्याः—Adj. to मे । उप—विश—शब्द + डीप् ।

प्रह्लादितम्—प्र—ह्लाद + क्त—कर्त्तरि । Adj. to इक्ष्वक्म् ।

दिष्ट्या—Luckily, happily. Adverb. अव्यय ।

अविच्छिन्नसुखनिःशया—Adj. to पद्मावती understood । वि—छिद् + क्त—कर्म्मणि = विच्छिन्न ; interrupted. न विच्छिन्ना—नञ्प्रत्यय, अविच्छिन्नाः सुखाः निःशया यथाः सा—बहुव्रीहिः ।

निवृत्तरोगया—Adj. to पद्मावत्या understood. निवृत्तः रोगः यस्याः—बहुव्रीहिः, तथा ।

एकदेशसंविभागतया—द्वितीया । एकः देशः—कर्म्मधारयः, एकदेशः संविभागः यस्य तन् एकदेशसंविभागम् (शयनीयम्)—बहुव्रीहिः, तस्या भावः इति तत्प्रत्ययः ; तथा ।

सूचयति—The Nom. is पद्मावती understood.

Remarks—*Madhukarika* had gone away to fetch the ointment for *Padmavati*. So, there was none to supply any information to *Vasavadatta*. As the light was dim [ See Text page 117 ], *Vasavadatta*, fully convinced of the presence of *Padmavati* in that room, had not the slightest apprehension that there might by any other person on the bed. Moreover, as the weather was chilly [‘अतिशीतला इयं वेला’—page 124 ], the king probably had his body well covered. All these contributed to *Vasavadatta*’s mistake.

Rhetoric.—Here we see the नायक and the नायिका united together for the time being—the object of the plot is, as if fulfilled, after which there is to come an obstruction to the achievement of the final result. This is called the गर्भसन्धि of the drama. Def.—

‘फलप्रधानोपायस्य प्रागुद्दिष्टस्य किञ्चन ।

गर्भो यत्र समुद्भेदी त्रासान्नेषणवान् मुहुः ॥” सा. द.

## Pages 128—129.

**Sans. Expl.**—(‘स्वप्रायते’ स्वप्नवान् भूत्वा वदति)...‘हम् आर्यपुत्रः’ कण्ठस्वरिण राजानं ज्ञात्वा वासवदत्ता आह इति बोद्धव्यम्...‘दृष्ट्वा अस्मि’ आर्यपुत्रेण इति शेषः...‘प्रतिज्ञाभारः’ वत्सराजस्य राज्योद्धरणरूपः सङ्कल्प इत्यर्थः [अस्य च सिद्धिः वासवदत्तायाः प्रच्छन्नवर्त्तनेन एव लभ्या इति स्मर्यव्यम् ] ‘मम दर्शनेन’ वत्सराजकर्तृकेन इति शेषः ‘निष्फलः संवत्तः’ व्यर्थः जातः ।...‘दिष्ट्वा स्वप्रायते’ इति सुप्तं राजानम् उपलभ्याह...‘दृष्ट्वा’ हृदयश्च तोषयामि’ नयनं चित्तं च प्रीणयामि, आर्यपुत्रदर्शनेन इति शेषः ।...‘प्रियशिष्ये’ वीणावादनकलायां सुनिपुणे शिष्ये ।...‘प्रतिवचनम्’ प्रत्युत्तरम् ।...‘आलपामि’ कथयामि [ राजा स्वप्रायते इति प्रत्ययादेव प्रतिवचनं यच्छति इति बोद्धव्यम् ] ।

## Notes

स्वप्रायते—स्वप्न + अच् - अस्तार्थे इति स्वप्नः ( = स्वप्नवान् ), स्वप्न इव आचरति इति स्वप्न + क्वाङ् + लट् ते । The sense of इव is not to be insisted upon.

प्रतिज्ञाभारः—प्रतिज्ञायाः भारः—इतत् ।—The vow of recovering the kingdom of Vatsaraja which depended on Vasavadatta's living *incognito*, as otherwise Darsaka would be estranged from Udayana owing to the existence of a co-wife of his sister Padmavati. भृ + घञ् ( कर्मणि ) = भारः ; [ भृ + अप् = भरः ] ।

दर्शनेन—हेतौ श्या ।

निष्फलः—नास्ति फलं यस्य सः—बहुव्रीहिः ।

प्रियशिष्ये—प्रिया शिष्या—कर्मधारयः, तत्सम्बोधने । For the शिष्यत्व, see page 33. (Text).

Rhetoric.—In हा वासवदत्ते etc. there is the dramatic peculiarity called आक्रन्द । ‘आक्रन्दः प्रलपितं युचा’—सा. द. ।

## Pages 130—131.

**Sans. Expl.**—‘कुपिता’ क्रुद्धा [वत्स्यमाण-विरचिकानुरागस्वरसात्] ‘दुःखिता’ तत्र दुःखेन अहमपि दुःखाभिभूता इत्यर्थः... ‘न अलङ्कृता’ भूषणैः मण्डिता... । ‘अतः परम्’ मम दुःखात् अन्यत् ‘किम्’ अपरं कारणं नास्ति इत्यर्थः ।...‘विरचिकाम्’ तन्नाम्नीं कामपि सपत्नीस्थानीयां नारीम्...‘आ अपेक्षि’ इति कोपोक्तिः ‘इहापि विरचिका’ राजन्ये विशिषतः पद्मावती-समीपे विरचिकायाः नामापि न कर्तव्यम् इत्यभिप्रायः ।...

‘विरचिकार्थम्’ विरचिकासम्बद्धापराध-बालनार्थम् ‘प्रसादयामि’ अनुनययामि ।...शय्या-  
प्रलम्बितं प्रसारणात् शय्यायाः बहिः पणितं...‘शयनीये’आरोग्य-शय्यायाः उपरि ‘आरोग्य’  
संस्थाप्य (‘सहसा उठाय’ निद्राविलास एव इति बोद्धव्यम्)...‘तिष्ठ तिष्ठ’ इति  
वासवदत्ताय-गमनचेष्टा, ‘हा धिक्’ इत्यनेन च चेष्टावैफल्यां सूचति ।

### Notes

आलपामि &c.—This was evidently uttered in a suppressed voice.

अलङ्कृता—Adj. to understood. अलम्—कृ + क्त—कर्त्तरि ।

कथं नालङ्कृता—This was seen by the king in his ‘vision.’

इतः—पुनौ in connection with परम् by the rule ‘अन्यारादितरत्ते’  
etc.’ इतः refers to दुःख contained in the word दुःखिता above.  
Some take it to refer to Udayana meaning thereby that  
the husband is the best and and most valuable ornament  
of a chaste wife. But that explanation will not tally with  
the king’s query below.

विरचिका—विरचिका (or विरचिता) was an attendant of the  
harem (राजान्तःपुरचारिका) with whom Udayana was secretly  
in love. The queen came to know of this and had to be  
conciliated by the king by clinging to her feet.

सोऽपि वत्सेश्वरो ज्ञातुं चपलं पूर्वसंगताम् ।

गुप्तं विरचितां नाम मेजिऽन्तःपुरचारिकाम् ॥

तदगोत्रखलितं देवीं पादलघ्नः प्रसादयन् ।

खेमे सुभगसाध्याज्यमभिषिक्तः तदस्तुभिः ॥

—कथासरित्सागर 11. 6. 65-66.

विरचिकार्थम्—Adj. विरचिकार्थे इदम् यथा स्यात् तथा—नित्यमनासः ।

शय्याप्रलम्बितम्—Adj. to कृतम् । शय्यायाः प्रलम्बितम्—पूतम् ।

Rhetoric.—In वासवदत्ते ! तिष्ठ तिष्ठ etc. there is the dr. pecu-  
liarity called पारसर्प । इष्टनष्टानुसरणं परिसर्पश्च कथ्यते—सा. द. ।

Page 131. Sloka 7.

Sans. Expl.—‘सम्भ्रमेण’ खरया ‘निष्क्रान्तम्’ बहिर्गच्छन्, वासवदत्ताम् अनुसरन्-  
मिति शेषः ‘धारपणेन’ गृहधारफलकेन ‘साक्षितः’ व्याहृतः अभूवम् [ वासव-



दत्तामनुसरतो मे गतिर्हारपक्षेण व्याहृता इत्यर्थः ] । 'ततः' तस्मात् कारणात् 'अथ' मनोरथः' वासवादत्ता जीवति इति के मनसः कल्पना 'भूतार्थः' यथार्थः [ न वा इति ] 'व्यक्त' स्फुटं 'न जानामि' नावगच्छामि । [ वासवदत्ता मां स्पृष्टवती इति मेऽनुभूतिरभूत्, ततः ताम् अनुसत् कामस्य मम गतिर्हारपक्षेण प्रतिबद्धा' अतः सम्यक् न जानामि सा सत्यं जीवति न वेति इत्यर्थः ] ॥ ७ ॥

### Notes.

निष्क्रामन्—Adj. to अहम् । निस्—काम + शब्द ।

सम्भ्रमेण—प्रहत्यादिवात् श्या । Or, श्या with सम्भ्र understood.

मनोरथः—Nom. of भवति understood. मनसः रथः (रथ इव इत्यर्थः)—इति ।

भूतार्थः—विषय to the उद्देश्य-word 'मनोरथः' । भूतः अर्थः—कार्यधारयः ।

व्यक्तम्—Adverb. Neuter by the rule 'सामान्ये नपुंसकम्' । वि—अञ्ज + क्त - कर्मणि ।

Rhetoric.—In the absence of 'any वैचित्र्य, it is needless to pick out the elements of the figures of speech काव्यशिल्प or स्वभावोक्ति । The dr. peculiarity called प्रतिषेध exists here, 'ईक्षितार्थ-प्रतीक्षातः प्रतिषेध इतीष्यते'—सा. द. ।

### Page 132—133. Sloka 8.

Sans. Expl.—'प्रतिबुद्धः' जागरितः... 'प्रियम् आवेदये' प्रियवार्त्तां विज्ञापयामि, 'धरते' जीवति... 'अविद्धा' खेदे... 'चिरात् खलु उपरता' चिरकालात् प्रागेव सृता 'मा मैव' वासवदत्ता सृता इति मैव' वादीः इत्यर्थः । [ वासवदत्ता जीवति इति प्रमाणयितुमाह—शय्यायामित्यादि—'सखे हे वयस्य, 'शय्यायां' अत्र शयनीये 'अवसुप्त' निद्रितं 'मां बोधयित्वा' विनिद्रं मां हत्वा 'गता' इतः प्रस्थिता, वासवदत्तेति शेषः । '[सा] दग्धा' लावाणके अग्नौ विलुप्ता 'इति ब्रुवता' एतत् वाक्यं कथयता 'रुमण्वता' तदाख्ये नामाख्येन [अहं] 'पूर्वं' प्राक् 'वञ्चितः' अस्मि प्रतारितोऽस्मि । अत्र निद्रितं मां विबोध्य वासवदत्ता निर्गताभूत् । रुमण्वान् यदाहं प्राक् सा लावाणके दग्धेति तदसत्यम् इति स्फुटार्थः ॥ ८ ॥

... 'असम्भावनीयम् एतत्' वासवदत्ता भवन्तं बोधयित्वा गता इत्येतत् न सम्भवति । 'आ' प्रकृतार्थं कारणसूचकम् अव्ययम् 'उदकस्नान-सङ्गीत' मेन' उज्जयिनीकथावसरे तत्रत्य रम्यस्नानतीर्थनामयज्ञपात् इत्यर्थः 'तत्रभवती' वासवदत्ता 'चिन्तयता' मनसि करता 'सा खल्वे दृष्टा भवेत्' [ अनोऽपि यद् यत् अर्थं मनसि आलोचयति खल्वेऽपि तत्र देव-पश्यति, भवतोऽपि तथाभूदिवाशयः ] ।

## Notes.

प्रतिबुद्धः—प्रति + बु + क्त—कृत् रि ।

धरते—When meaning 'to live,' the root is तुदादि - धा, giving ध्रियते । But Bhasa often uses it as धादि - धरन्ते ; cf. 'इतेषु देहेषु गुणा धरन्ते'—कर्णभार ; also 'धरते तावत् &c.'—प्रतिज्ञा-वीगन्धरायण Act I.

आवेदये—आ - विद् + णिच्—लट्, ए ।

चिरात्—अव्यय । We would take the विभक्ति as ५मी in connection with प्राक् to be understood, or सम्बन्धे इष्टी ।

उपरता—उप + रस् + क्त—कृत् रि ।

असम्भावनीयम्—सम्—भू + णिच् + अनिय—कर्त्तृणि । न सम्भावनीयम्—नञ् तत् ।

उदकस्नानसङ्कीर्त्तनेन—इतौ ३या । उदके स्नानानि—७तत् [ see notes on page 120 ], तेषां सङ्कीर्त्तनम्—इतत्, तेन ।

भवेत्—सम्भावनायां लिङ् ।

Ch. of Voice.—...[तया,] गतम् ।...[मया] वक्षितेन भूयते ।

Remarks.—Here Vasavadatta is regained by Udayana in his *dream*. Hence the name of the drama is स्वप्नवासवदत्तम् । 'नाम कुर्यान्नाटकस्य गर्भितार्थ-प्रकाशकम्'—सा. द. । [ See page 1, Notes ].

## Page 134. ( Sloka 9. )

Sans. Expl.—'एवम् किमित्यनेव वस्तु ? 'मया स्वप्नः दृष्टः' अपि स्वतो मया वासवदत्ताप्राप्तिरनुभूता, न तु तत्त्वतः सा मया दृष्टा ।

यदि तावदित्यादि । 'अयं तावत्' वासवदत्तादश'नावस्थाविशेषः 'यदि स्वप्नः [भवेत्]' मम स्वप्नावस्था चेत् भवेत् [तदा] 'अप्रतिबोधनम्' अजागरणम् स्वप्नावस्थायाः अपरित्यागः इत्यर्थः 'धन्यम्' श्लाघ्यं भवतीति शेषः । 'अयं' तथा च 'अयं वा [यदि]', 'विधनः' स्यात् मनसो भक्तिर्भवेत्, [तदा] 'मि विधनः' सा एव मे भान्तिः 'चिरं हि अस्तु' यावज्जीवम् एव आस्ताम् [ मैव असौऽपगमत् कदापि इत्यर्थः ] ॥६॥

... 'यक्षिणी' मानवेतरजातीया देवयोगिविशेषकुलोद्भवा स्त्री [ अतः वासवदत्तावत् सीन्दूर्यशालिनी ] । 'सा' अवन्तिमुन्दरी [ अतः अवन्तिदेशोऽनारीवत् परिच्छेदधारिणी ] 'त्वया दृष्टा भवेत्' अतः मन्त्रसे वासवदत्ता तव दृष्टिपथमागता इति ।

## Notes

धनम्—धन + यत् by the rule 'धनगण', लब्ध्वा । Adj. to अप्रतिबोधनम् ।  
 अप्रतिबोधनम्—प्रति - बुध + चिच् + ल्युट्—भावे = प्रतिबोधनम् ; न प्रति-  
 बोधनम्—नञ् तत् ।

विधमः—विशिष्टः धमः—प्रादितत् । 'विधमो धान्निहावयोः'—मेदिनी ।

यक्षिणी—यक्षः ( = पूजा ) अस्ति अस्याः इति यक्ष + इनि + डौप् । यक्षस्य स्त्री  
 gives यक्षी which is more common. यक्षिणी seems to have been  
 coined on the analogy of इन्द्राणी, भवानी, &c. For a similar  
 form cf. ब्रह्माणी which does not come under the rule, 'इन्द्र-वरुण  
 &c'. यक्षिणी here refers to आवन्तिका ( वासवदत्ता ) । The name  
 अवन्तिसुन्दरी indicates that she is dressed like a lady of Avanti,  
 and the epithet यक्षिणी indicates that she may be as  
 beautiful as Vasavadatta. So, the king may mistake her  
 for Vasavadatta. Evidently, the king and his friends were  
 not in possession of even the available history of आवन्तिका ।  
 विदूषक knew her to be a यक्षिणी ।

Rhetoric.—In यदि तावत् etc. the fig. of speech is अनुकूल ।

Def.—'अनुकूलं प्रातिकूल्यमनुकूलानुबन्धि चेत्'—सा. द. ।

Metre—अनुष्टुप् ।

Ch. of voice.—...अनेन स्वप्नेन [भूयते]...अप्रतिबोधनेन धन्येन [भूयते  
 अनेन...विश्वमेध भूयते...विश्वमेध...भूयताम् ।

## Pages 135—Sloka 10.

Sans. Expl.—[न वासवदत्तासदृशी कापि किन्तु वासवदत्तैव मया दृष्टा इत्याह  
 —स्वप्नस्थान्ते इत्यादि] । 'स्वप्नस्थ' निद्रायाः 'अन्ते' समाप्ती 'विबुद्धेन' जागरितेन मया  
 'चारित्र्यम् अपि' शीलम् अपि, न केवलं शरीरम् प्राणान् वा 'रक्षन्त्याः' धारयन्त्याः,  
 वासवदत्ताया इति शेषः 'नेत्रविप्रोषिताञ्जन' नेत्राभ्यां चक्षुर्भां विप्रोषितं परित्यक्तम्  
 अञ्जनं कञ्जलं यस्मिन् तत्, कञ्जल-विहीनचक्षुर्भूतम् इत्यर्थः 'दीर्घालोक' सुप्तदीर्घकेश  
 'सुख' वदनम् 'दृष्ट' प्रत्यक्षीकृतम् । [ विरहव्रतानुकूलं भूषण-केशशंस्कारादिवर्जं न  
 कृत्वा आत्मनः सञ्चरितमपि पालयन्ती सा मया दृष्टा । सम्भवति देहसादृश्यं किन्तु  
 देहस्वभावयोः सर्व्वेव सर्व्वथा सादृश्यं सुदुर्लभमेव इति भावः ] ॥१०॥

## Notes.

विबुद्धेन—Adj. to मया understood, वि—बुध + क्त—कर्त्तरि ।

.. चारित्र्यम्—Obj. of रक्षन्त्याः । चरितम् एव चारित्र्यम् । चरित + णच् ।

रचन्याः—Adj. to वासवदत्तायाः understood.

अपि—Here used in the sense of समुच्चय । Not only life but character also. 'गर्हा-समुच्चय-प्रश्न-शङ्का-सम्भावनास्त्रपि'—अमरः ।

नेत्रविप्रोषिताञ्जनम्—Adj. to मुखम् । वि - प्र - वस + ऋ - कर्त्तरि = विप्रोषित । नेत्राभ्यां विप्रोषितम्—पूतम्, तादृशम् अञ्जनं यस्मिन् तत्—बहुव्रीहिः ।

दीर्घालकम्—Adj. to मुखम् । दीर्घाः अलकाः यस्मिन् तत्—बहुव्रीहिः ।

'अलकाङ्गु शङ्कुललाः' इत्यमरः । The word is also neuter ; of 'हस्ते लीलाकमलम् अलकं बालकुन्दानुविद्धम्'—Megha-duta.

Rhetoric.—The fig. of speech is (पदार्थहेतुकं) काव्यलिङ्गम् । नेत्रविप्रोषिताञ्जनत्व is the हेतु of चारित-रचन ।

Metre—अनुष्टुप् ।

Ch. of voice.—...विबुद्धः [ अहम् ]...नेत्रविप्रोषिताञ्जनं दीर्घालकं मुखम् दृष्टवान् ।

### Page 135.—Sloka 11.

Sans. Expl.—[ न केवलं वासवदत्ता दृष्टा तस्याः स्पर्शोऽपि अनुभूतः इत्यत्र प्रमाणमाह—योऽहम् इत्यादि ] 'सन्नस्तया' भीतया प्रवृत्त्यै तामहं धरामि इति तामवत्या इत्यर्थः 'तया देव्या' वासवदत्तया 'निपीडितः' हस्तेन गृहीतः 'यः अयं' तव प्रत्यक्षः (मे) 'बाहुः' 'स्वप्ने अपि निद्रावस्थायाम् अपि 'उत्पन्नसंस्पर्शः' जातमस्यर्कः, दृष्टः इत्यर्थः 'रोमहर्षं न मुञ्चति' रोमाञ्चं न त्यजति । (अतः सत्यमेव तया अहं स्पृष्टः इत्यभिप्रायः ) ॥११॥

### Notes.

सन्नस्तया—Adj. to देव्या । सन् - वस - ऋ - कर्त्तरि ।

उत्पन्नसंस्पर्शः—Adj. to बाहुः । उत्पन्नः संस्पर्शः यस्य सः—बहुव्रीहिः ।

रोमहर्षम्—Obj. to मुञ्चति । रोम्णां हर्षः—इतत्, तम् ।

Remarks.—In giving expression to a similar feeling भवभूति in his उत्तरराम-चरित ( Act III ) has spent more than half a dozen verses running into extremes while सास has simply touched the point leaving the major portion to be supplied by the reader. See Intro.

Metre—अनुष्टुप् ।

Ch. of voice.—...निपीडितेन येन अनेन बाहुना...उत्पन्नसंस्पर्शेन.... रोमहर्षः...मुञ्चति ।

**Sans. Expl.**—[अथ नायकस्य मनोऽन्यविषयाकृतं कर्तुं वयस्यः आह—  
 मेदानीमित्यादि ] 'मा इदानीं' नैव सम्प्रति 'भवान्', कर्ता 'अनर्थ' चिन्तयित्वा निरर्थं कं  
 चिन्तयेत् इत्यर्थः । ..... 'चतुःशालं' प्रविश्यावः' अभ्यन्तर-चतुःशालं गच्छावः, तत्र  
 प्रश्नावस्थानस्य सम्भवात् इत्यभिप्रायः । [ अथ पद्मावतीपरिणयसम्भूतम् उदयनस्य  
 राज्योद्धारणफलहेतुभूतम् अभ्युदयं विज्ञापयितुं प्रविश्य काञ्चुकीयोऽपि निवेदयति—  
 जयन्तित्यादि]... 'आर्यपुत्रः' पद्मावतीसम्बन्धेन मगधराजस्य काञ्चुकीयोऽपि इत्यम् एव  
 अभिधत्ते ।... 'महता बलसमुदयेन' विशालेन सेनासमूहेन 'उपयातः' समुपगतः...  
 'आरुणिम् अभिघातयितुम्' आरुणिनामानं वत्सराज्यकवल्यितारम् उदयनस्य शत्रुं  
 निर्मूलयितुम् । 'हस्ताश्वरथपदातीनि' हस्तिभिः अश्वैः रथैश्च सह विद्यमानाः पदातयः  
 येषु तानि 'मानकानि' मदीयानि 'विजयाङ्गानि' शत्रुजयस्य उपकरणानि 'सन्नङ्गानि'  
 सज्जितानि, ( सर्व्याङ्गपुष्टा मम सेना अपि त्वच्छत्रुम् आक्रमितुम् उदुक्ता इत्यर्थः )...  
 'उत्तिष्ठतु' शत्रुजयार्थं कृतोद्यमः भवतु...।

### Notes.

मा...चिन्तयित्वा—For this mannerism, see Notes on मा अन्यत्  
 चिन्तयित्वा—Act III.

आर्यपुत्रः—Like the princess, the chamberlain of Magadha  
 also so addresses Udayana.

उपयातः—He is proceeding against आरुणि via Magadha.

आरुणिम्—Aruni was evidently one of Udayana's enemies  
 who had taken possession of the major part of the kingdom  
 of Vatsa. His name does not occur in any of the accounts.  
 In mentioning his name Bhasa has probably drawn upon  
 his own personal knowledge. It seems that Bhasa was  
 almost contemporaneous with these events. See our Notes  
 on दर्शक—Act I.

अभिघातयितुम्—अभि + हन + णिच् + तुमुन् । The णिच् is स्त्राय by the  
 rule ( गणसूत्र ) 'हन्यर्थाच्च' ।

हस्ताश्वरथपदातीनि—Adj. to विजयाङ्गानि । हस्तिनश्च अश्वश्च रथाश्च इति  
 हस्ताश्वरथम्—समाहार-इन्द्रः ( by the rule 'इन्द्रश्च प्राणि-तूर्य'-सेनाङ्गानाम् ),  
 तद्व्युक्ताः पदातयः येषु तानि—बहुव्रीहिः । पादाभ्याम् अतति इति पदातिः ;  
 पाद—अत + इण ( षीणादिकः ) by the rules 'अज्यतिभ्याम्' 'पादे च' ।  
 पाद becomes पद by the rule 'पादस्य पद आज्यातिगोपहृतेषु' ।

सामकानि—सम इमानि इति सामकानि । अख्यद+अण् । The forms तवक and समक are ordered in the place of the singular of युष्यद and अख्यद respectively, before the affixes अण् and खञ् [ and युषाक and अख्याक in the plural number ]. The rule is 'तवक-समकाविकवचने' ।

विजयाङ्गानि—Obj. of सम्रहानि । विजयस्य अङ्गानि—इत् ।

सम्रहानि—सम् - नह + क्त—कर्णणि । 'नह वचने' इति धातुः । Conj.—नक्षति, नक्षते ; ननाह, नेह्ये ; नत्स्यति, नत्स्यते ; अनात्सीत्, अनङ् ।

उत्तिष्ठतु—More properly should have been आत्मनेपदी by the rule 'उदः अनूङ् कर्णणि' ।

Rhetoric.—The dr. peculiarity is प्रोत्साहन । 'प्रोत्साहनं स्यादुत्साहगिरा कस्यापि योजनम्'—सा. द. ।

### Page 137. Sloka 12.

Sans. Expl.—[ शत्रु जये यद्यत् प्रागेवानुष्ठितं तत्तदाह—मित्रास्त इति ] । 'ति रिपवः' तव शत्रवः 'मित्रा' भेदोपायेन परस्परं विद्विष्टाः, 'भवद्गुणरताः' तव गुणेषु आकृष्टाः 'पौराः' पुरवासिनः 'समाश्रसिताः' शीघ्रमेव त्वं राजा भविष्यसि इति आश्रय-वाक्येन उत्साहिताः, 'भवत्प्रयाणसमये' तव युद्धयात्राकाले 'या अपि पार्थी' सैन्यस्य यः पञ्चादभागः [ शत्रूणां आक्रमणात् रक्षणीयः ] 'तस्याः' पार्थायाः 'विधानं कृतम्' रक्षणीयायः विहितः, 'यत् यत् अरिप्रमायजननम्' यदेव किञ्चित् शत्रु नाशकारकम् 'साध्यं' करणीयं तत् सर्वमेव 'मया अनुष्ठितं' मया कृतम् [ शत्रुनाशस्य सर्व एव उपाया मया विहिता इत्यर्थः ] 'बलैः चापि' तथाच सैन्यैः 'विपथगा नदी' गङ्गानदी 'तीर्णा' अतिक्रान्ता, 'वत्साः च हस्ते' अतः वत्सदेशः अधुना तवैवाधिकारं वर्त्तते इत्यर्थः ॥ १२ ॥

### Notes.

मित्राः—भिद् + क्त—कर्णणि । Estranged [ from one another by the application of the policy of dissension ].

पौराः—Obj. of समाश्रसिताः । पुर भवाः इति पौराः । पुर + अण् ।

समाश्रसिताः—सम् - आ - श्रस + णिच् + क्त—कर्णणि ।

पार्थी—'पार्थिः' स्यादुत्पद्यमानः । स्त्रियां द्वयोः सैन्यपृष्ठे पादद्वयाधरेऽपि च ॥—मैदिनी । पार्थि ( generally masc. ), means 'the rear of an invading king.' Here the word has been taken as fem. Then add ऊँच् । 'ऊँदिकारादक्तिनः' इति विकल्पेन ऊँच् ।

भवत्प्रयाणसमये—भवतः प्रयाणम्—इतत्, तस्य समयः—इतत्, तस्मिन् ।

तस्या विधानं कृतम्—Cf. 'कृत्वा विधानं मूले तु याविकं च यथाविधि ।  
...साम्पराधिक-कल्पेन यायादरिपुरं शनैः ॥—Manu VII. 184-5.

अरिप्रमाथजननम्—अरीणां प्रमाथः—इतत्, तस्य जननम्—इतत्, जन + णिच्  
+ लुट्—कर्त्तरि = जनन ।

तोषां—तु + क्त—कर्त्तरि । Obj.—नदी ।

विपथगा—(i) विभिः पथिभिः गच्छति या सा विपथगा—उत्तर-पदद्विगुः by the rule 'तद्धिताद्योत्तरपदसमाहारि च' इति प्राचीनाः । Or (ii) (a) त्रययवः पन्थाः इति विपथम्—मध्यपदलोपी; neuter by the वार्त्तिक-rule 'पथः संख्याव्ययादेः' ; or (b) त्रयाणां पथां समाहारः इति विपथम्; विपथेन गच्छति या सा—उपपद-तत् इति नवीनाः ( Bhattoji and others who are of opinion that समास with more than two members is allowed in cases of इत्थ and बहुव्रीहि only and in cases of तत्पुरुष, only where the उत्तरपद is परिमाणिन् ) । विपथ—गम + उ—कर्त्तरि । The three courses of the Gangā are—भोगवती in पाताल, अलकनन्दा in मत्स्य, and मन्दाकिनी in स्वर्ग । 'भागीरथी विपथगा विस्त्रोता भीमसूरपि'—अमरः ।

Rhetoric.—The dr. peculiarity is उत्कृष्टीर्तन । Def—'... भूतकार्याख्यान-मुत्कृष्टीर्तनं मतम्'—सा. द. ।

Metre.—शाङ्ख्यविक्रोडित । See Act I. Sloka 3.

Ch. of. Voice.—रिपुभिः भिन्नैः [भूयते], भवद्गुणरतैः पौरैः समाश्वासितैः [भूयते]...यथा...पार्श्वे [भूयते]...विधानेन कृतेन [भूयते], येन येन अरिप्रमाथजननेन साध्येन [भूयते], तत् तत् अहम् अनुष्ठितवान्, बलानि... विपथगां नदीं तीर्णं वन्ति, वत्सैः... ( भूयते ) ।

### Page 138.—Sloka 13.

Sans. Expl.—'वाढम्' तथास्तु [ इति महाराजस्य दर्शकस्य आदेशम् अङ्गीकृत्याह ] 'अयम् इदानीं सम्प्रत्येव अहम् 'उपेत्य' गत्वा, रिपोरन्ध्रमूलनाथ इति शेषः, 'नागेन्द्रतुरङ्गतीर्णे' नागेन्द्राः इक्षिनः तुरङ्गाश्च तैः तीर्णे उत्तराणीये 'विकीर्ण'-वायोयतरङ्गभङ्गे 'विकीर्णाः' निक्षिप्ताः 'वाणाः' शराः 'उषाः' विशाखाः 'तरङ्गाणां' कर्कोष्ठा 'भङ्गाः' खड्गा यस्मिन् तादृशि 'महार्णवामे' विशालसमुद्रसदृशे 'युधि' युक्ते 'त' प्रसिद्धे वृक्षसत्वे इति बोध्यम् 'दाहणकर्णदन्तम्' वृक्षसकार्यकुशलम् 'आरुणि' तन्नामकं शत्रुम् 'नाशयामि' इच्छामि ॥ १३ ॥

## Notes.

नागेन्द्रतुरङ्गतीर्णे—Adj. to युधि। नागेषु इन्द्राः ( = श्रेष्ठाः )—७तत्, नागेन्द्राश्च तुरङ्गाश्च—इन्द्रः, तैः तीर्णः—७तत्, तस्मिन् ; यद्वा, तरति एभिः इति तीर्णानि, तृ + क्त—करणे ; boats or ships. नागेन्द्रतुरङ्गाः तीर्णानि यस्मिन् सः—बहुव्रीहिः, तस्मिन् ।

दारुणकर्षदक्षम्—Adj to आरुणिम् । दारुणानि कर्षाणि—कर्षधारयः, तेषु दक्षः—७तत् ।

विकीर्णवाणोयतरङ्गभङ्गे—Adj. to युधि। विकीर्णाः वाणाः—कर्षधारयः ; तरङ्गाणां भङ्गाः—इतत्, उयाः तरङ्गभङ्गाः—कर्षधारयः ; विकीर्णवाणाः उयतरङ्गभङ्गाः यत्—बहुव्रीहिः, तस्मिन् ।

महार्णवामे—महान् अर्णवः—कर्षधारयः, स इव आभाति यः—उपपद-तत्, तस्मिन् । महार्णव—आ-भा + क—कर्त्तरि ।

युधि—अधिकरणे ७मी। 'सम्परायः स्त्रियां संयत् समित्याजि-समिदयुधः'—अमरः । The base युध् is fem. but here it has been used in the masc. gender. [ Similarly संयत् also in the masc. is sometimes met with ; e.g. 'रराज संयत्तुलास्त्रगीरवे'—दृष्टौ ] ।

Rhetoric.—The fig. of speech is उपमा depending upon the रूपक in the words नागेन्द्रतुरङ्गतीर्णे and विकीर्णवाणोयतरङ्गभङ्गे । The dr. peculiarity is द्युति। Def.—'तर्जनीर्जने प्रोक्ता द्युतिः'—सा.द. ।

Metre.—उपेन्द्रवज्र। Def.—उपेन्द्रवज्रा जतजास्ततो गौ ।

Ch. of voice—[ अनेन मया ]...स दारुणकर्षदक्षः आरुणिः नाशयते ।

*End of Act. V.*

## Act VI

[ Scene—Palace gate at Kausambi ]

Pages 140—141.

Sans. Expl.—'ततः प्रविशति काञ्चुकीयः "दूराद्भान्" वचो युद्ध-राज्यदेशादि-विश्रवः ।... एभिर्वज्रं तो नातिविस्तरः" [ अङ्गः स्यात् इति ] आलङ्कारिकवचनश्रवणात् पूर्वाद्भान्प्रवृत्तस्य इहावर्षितस्य युद्धस्य फलमिह मिश्रविष्णुश्रवणं प्रापयितुं महासेन-



प्रेरितः काञ्चनकीयः प्रविशति वत्सराजतोरणहारम् ।... 'काञ्चनतोरणहारम्' वत्सराज-  
प्रासादस्य स्तम्भभूषितं बहिर्द्वारम् 'अशून्यं' कुरुते' द्वाररक्षार्थम् अक्षितिष्ठति ।...  
'निवेद्यतां' कथ्यताम् [हर्षाधिक्यात् हिरुक्तिः] 'वत्सराज्यलाभप्रसङ्गोदयाय' वत्सराज्यस्य  
लाभिनश्च, हस्तात् समुद्धरणे न प्रवृद्धः 'वृद्धिं' गतः 'उदयः' सम्बृद्धिः यस्या तस्मात्... 'महासेनस्य  
सकाशात्' वासवदत्तापितुः समीपात् 'रैभ्यः-सगोत्रः' रैभ्यः नामधेयः... 'प्रातः' आगतः...  
'अङ्गारवत्या' महासेनराजमह्य्या वासवदत्तायाः, माता 'प्रेषिता' प्रेरिता 'आर्या' मान्या  
इत्यर्थः 'वासवदत्ता-धारी' वासवदत्ताया उपमाता 'प्रतीहारम्' उपस्थितौ बहिर्द्वारम्  
आगतौ ।... 'अदेशकालः' एतत् स्थानम् एव च ससयः न उपयुक्त इत्यर्थः 'प्रतीहारस्य'  
दीवारिक-कर्त्तव्यस्य [अस्मिन् समये अत्र प्रतीहाय्या राजा नैवोपगन्तव्य इत्यर्थः] ।

### Notes. Pages 140—141.

काञ्चनतोरणहारम्—तोरण एव द्वारम्—कर्म्मधारयः, काञ्चनस्य तोरणहारम्—  
इतत् । 'तोरणोऽस्त्री बहिर्द्वारम्'—इत्यमरः ।

तोरणहारम् अशून्यम् &c.—To make some position अशून्य is to  
be at it with watchfulness. cf. 'त्वमपि स्वं नियोगम् अशून्यम् कुरु'—  
Sak.

वत्सराज्य etc.—Adj. to उदयनाय । वत्सानां राज्यम्—इतत्, तस्य  
लाभः—इतत्, तेन प्रवृद्धः—इतत्, तादृशः उदयः यस्या—बहुव्रीहिः, तस्मात् ।

रैभ्यः-सगोत्रः—रैभ्यः or रैभ्यस्य सगोत्रः—इतत् or इतत्, समानं गोत्रं यस्या  
स सगोत्रः—बहुव्रीहिः । समान becomes स by the rule 'ज्योति-जं नपद  
&c.', 'मीमा भूगव्ययो-गोत्रः श ल गोत्रं कुलाख्यायोः'—इति मेदिनी ।

अङ्गारवत्या—Nom. of प्रेषिता । अङ्गारवती (daughter of the demon  
named अङ्गारक) was the mother of Vasavadatta. चण्ड-महासेन  
had her as his wife through a boon from चण्डी । (He also  
received from the goddess a sword) :—

किं चाङ्गारवती नाम कथां वै लोकासुन्दरीम् ।

अङ्गारकासुरसुतां शीघ्रं भार्यामवाप्स्यसि ॥—कथासरित् 11. 3. 39.

See also Intro. Page 22.

प्रतीहारम्—Obj. of उपस्थितौ । प्रति—उ+अञ्—अधिकरणे । 'उप-  
सर्गस्य अस्मि अमलुष्ये बहुलम्' इति उपसर्गस्य दीर्घत्वम् । 'स्त्री वा द्वारं प्रतीहारः'—  
इत्यमरः । It means 'door.' Sometimes it means 'door-keeper' ;  
of. प्रतीहारस्य in the next line. Fem.—प्रतीहारी ।

उपस्थितौ—उपस्थिताश्च उपस्थितश्च इति उपस्थितौ—एकशेषः by the rule 'पुमान् स्त्रिय' ।

अदेशकालः—देशयुक्तः कालः इति देशकालः—कर्मधारयः, न देशकालः—नञ्स्तत् ।

प्रतीहारस्य—शेषे दृष्टौ । प्रति—हृ+घञ् । See प्रतीहार above.

### Pages 142—144.

**Sans. Expl.**—प्रतीहारस्य अदेशकालत्वहेतुमाह—ग्रन्थोत्पत्त्यादि । ... 'भर्तुः' प्रभोः उदयनस्य 'सूर्यामुखप्रासादगतेन केन अपि' सूर्यामुखनामान राजभवनविशेषं गतेन केन अपि जनेन 'वीणा वादिता' । 'तां च' तस्याः वीणायाः ध्वनिमित्यर्थः... 'भणित' कथितम् 'घोषवत्याः' वत्सराजस्य प्रसिद्धा वीणा घोषवती नाम यस्यां न पुण्यं चिरपरिचयश्च खलु वासवदत्ता, तस्याः वीणायाः 'शब्द इव श्रुयते इति' । ... 'वृष्टः' जिज्ञासितः वीणावादकः इति शेषः... 'आगमः' प्राप्तिः... 'कुक्षं' गुण्यलप्रा दृष्टा' कुक्ष-गुणाभ्यन्तरे पतिता अवलीकितः । 'यदि प्रयोजनम् अनया' यदि एतया वीणया भर्तुः किमपि कार्यं साध्यते, 'उपनीयतां भवे' महाराजाय उदयनाय दीयताम्—'उपनीता' प्रापितां 'अहं क्लृप्ता' क्रीडे आरोप्य 'मोहं गतः' मूर्च्छां प्रापः... 'मोहप्रत्यागतेन [भर्ता]' लब्धसंज्ञेन इत्यर्थः... 'वाचपय्याकुलेन सुखेन' अश्वप्राप्तिनेन वदनेन... 'दृष्टा असि' पुनर्लब्धा भवसि इत्यर्थः... 'ना खलु' त्वया सुचिरं लब्धपरिचया वासवदत्ता तु इत्यर्थः... । 'आर्थे' इति काञ्चकौय-सम्बोधनम् 'इदृशः अनवसरः' । राज्ञः शोकप्राबल्यात् उपसर्पणकालाभावः... । ... 'इदम् अपि' आवयोरागमनम् अपि 'तदाश्रयमेव' वसवदत्ता-विषयकम् एव [ अतः प्रस्तुतानुकूलमेव आवयोर्दर्शनं भविष्यतीत्यर्थः ]... 'अवतरति' आगच्छति... 'इह एव' प्रतीहारभूमावेव... ।

### Notes.

सूर्यामुखप्रासादगतेन—Adj. to केन । सूर्यः आसुखं (i. e. सुखं) यस्य सः सूर्यामुखः ( = सूर्याभिमुखः )—बहुव्रीहिः ; सूर्यामुखः प्रासादः—कर्मधारयः, तं गतः—रतत, तेन । The name of the palace was सूर्यामुख probably because it stood facing the East. Some account for the name by supposing that it had in its front a statue of सूर्या who is said to be the goddess of marriage. [ सूर्या in fem. takes आप् meaning 'goddess' 'सूर्याह्वताया' च आप् वक्तव्यः । अन्यत्र—सूरी । ] Ganapati cites गौडर and remarks that सूर्या may mean नवोद्गा । 'देवक्या सूर्यया साईम्'—भागवत । We quote him below :—

सूर्यामुखप्रासादगतेन सूर्याया नवोद्गाया अर्थात् पद्मावत्या मुमुक्षुप्रासादं प्रासाद-  
२० S. V.—20

पुरोभागं गतेन, 'देवक्या सूर्याया साईम्' इति ( भागवत् स्तोत्रं १० अ० १ ) इति श्लोक व्याख्यायां सूर्याया नवोदया इति शीघ्रः । अथवा सूर्या विवाहदेवता, सा मङ्गलार्थं गजलक्ष्मादि-देवतावद् दारुशिल्पादुत्कीर्णां सुखे यस्य प्रासादस्य स सूर्यासुखप्रासादः, त गतेन । एकाग्रिकाखभाष्ये हि 'सूर्या यः प्रत्यक्षं विद्यात् स एतत् प्रतिगृह्णीयात्' ( का० १८५ ) इति मन्त्रं व्याकुर्वन् हरदत्तमित्रः 'सूर्या नाम विवाहदेवता' इत्याह ।

N. B. The reading is not certain here. The different readings are—(i) सूर्यासुख ; but the आ is redundant, unless the word is सूर्या । (ii) शय्यासुख ; but this has no significance. (iii) सुयासुन meaning 'commanding an excellent view of the यमुना' । [ यमुनायाः इदम् इति यामुनम्—view of the यमुना । सु ( शोभनं ) यामुनं यस्मात् सः सुयासुनः, सुयासुनः प्रासादः—कर्णधारयः ] । This reading cannot be accepted if the scene is at लावाणक ( as found in the कथासुरित्तान्तर ), because लावाणक is in the neighbourhood of मगध where there is no यमुना । But it is the best reading if the scene is at कौशाब्धी ( which is near Allahabad ). Bhasa's design seems to be the latter. of. 'सम्पत्ति-राज्यमिदमेव &c.' ( VI. 7 ) where इदम् may mean वत्सराज्य which has already been recovered ( of. 'वत्सराज्यलाभप्रहङ्गाय उदयनाय'—page 141 ). That उदयन had a palace, named सुयासुन occurs ( although in a different connection ) in इहसकथाश्लोकसंघे of बुद्धखानी । सुयासुन-प्रासाद, there-fore, seems to be the actual reading.

चोषवत्याः—शेषे रहौ । चोषवती was the name of the famous lute of उदयन which he got from Vasunemi, the brother of Vasuki, and by which he could tame elephants. Vasava-datta became expert in playing on this lute and was associated for a long time with it. The lute was thus described by the snake-chief while it was given to Udayana. "अहमादोषितायां च तन्मो यस्यामनाहताः । मधुरं निस्सनेयुस्तं विद्याह चोषवतीमिति" ॥ [ चोषवती—sonorous ].

It is not clear whether the king sent a man to the musician or, in his impatience, went to him personally.

कुर्वन् गुणलक्षणा—Adj. to वीणा । कुर्वन् गुणलक्षणा—इत्यतः, तच्छिन्ना लक्षणा—इत्यतः ।

कूश means Kusa-grass.—‘कूशोऽस्मी शम्यपीठयोः । भनध्य कथने  
दभे तनुवायपरिच्छदे ॥’—केशवः ।

अनया—इया ( with the word प्रयोजनन् ) being the करण of  
the verb साध्यते understood.

अवे—सम्प्रदान of उपनीयताम् ( = दीयताम् ) ।।

मोहप्रत्यागतेन—Adj to भर्वा । मोहात् प्रत्यागतः—प्रतत्, तेन ।

वाच्यार्थ्याकुलिन—Adj to सुखिन । वाच्येण पर्याकुलम्—इतत्, तेन ।

सुखिन—उपलक्षणे इया by the rule ‘इत्यभूतलक्षणे’ ।

तदाश्रयम्—सा ( = वासवदत्ता ) आश्रयः यस्य तत्—बहुव्रीहिः ।

उभौ—The two i.e. काञ्चुकीय and प्रतीहारौ are meant ;  
perhaps वसुन्धरा does not appear on the scene.

मिश्रविष्कम्भक—A विष्कम्भक is a prelude appearing at the  
beginning of an Act (or at the end of an Act) showing in  
short the connection of what has passed with and what is  
to come. It is either युद्ध of सङ्कीर्ण (= मिश्र ) । In a युद्ध-विष्कम्भ,  
the conversation is purely in Sanskrit between one or  
more persons of an intermediate position in society ( मध्यम  
पाद ) ; and in a मिश्रविष्कम्भ, the conversation is between one  
or more मध्यमपाद speaking in Sanskrit and one or more  
नीचपाद ( low-class men ) speaking in Prakrit

‘वसवस्तिष्ठमाणां कथाश्रानां निदर्शकः ।

संचिन्तार्थं तु विष्कम्भ आदावङ्गस्य दर्शितः ॥

मध्येन मध्यमाभ्यां वा पात्राभ्यां सम्प्रयोजितः ।

युद्धः स्यात्, स तु सङ्कीर्णो नीचमध्यमकल्पितः ॥

( Mixed interlude. )

Pages 144—Sloka 1.

[ Scene—Palace at Kausambi ]

Sans. Expl.—अथ वासवदत्ताविरहिता वीणासुखेष्ट्यादि  
‘सुतिमुखनिगदे’ इ कर्णानन्ददायकध्वनियुक्ते वीणे, ‘कथं गु’ केनेव हेतुना, ‘देव्याः’  
वासवदत्तायाः ‘स्ननयुगले’ स्ननदयस्य उपरि ‘जघनस्थले च’ कटिदेशे च ‘सुप्ता’ निद्रिता,  
सुखिन स्थिता इति यावत् [ त्वम् अधुना ] ‘विहगगण-रजोविकीर्णदृष्टा’ ‘विहगगणस्य’  
पक्षिसमूहस्य ‘रजोभिः’ मलैः ‘विकीर्णः’ व्याप्तः ‘दृष्टः’ प्रवालः यस्याः तादृशी सती  
‘प्रतिभयम्’ अतिवासजनकम् ‘अरण्यवासं’ वने वसतिम् ‘अधुना च’ अस्मिन् गृहीतवती

भवसि । पूर्वमनुभूत-सुखा त्वं किमर्थं वासवदत्तां त्यक्त्वा भयङ्करम् अरण्यम् आश्रित-  
वती, सर्वथा अकरुणासि इति उपालभ्यसे इति भावः ॥१॥

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सुति-सुखनिन्दे—सुखयति इति सुखः; सुख + शिच् + अच्—कर्त्तरि [पचादित्वात्];  
सुत्योः सुखः—इतत्, तादृशः निन्दः यस्याः—बहुव्रीहिः; तत्सम्बोधने। नि-नन्द +  
अप्—भावे। Opt.—निनादः with चञ् by the rule—‘नेः गद-गद-पठ-स्वनाः’  
[ वा अप् ]। ‘शब्दे निनाद-निगद-ध्वनि-ध्वान-रव-स्वनाः’—इत्यमरः।

सनयुगले—अधिकरणे ऽमी। सनयोः युगलम्—इतत्, तस्मिन्। ‘युग्मन्तु  
युगलं युगम्’—अमरः।

विहगगण etc —Adj. to त्वम् [= वीणा ] understood. विहगानां  
गणाः—इतत्, तेषां रजांसि—इतत्, तैः विकीर्णः—इतत्, तादृशः दण्डः यस्याः सा—  
बहुव्रीहिः। विहायसा ( आकाशेन ) गच्छति इति विहायस्—गम् + ड by the  
वार्त्तिक-rule ‘ङे च विहायसी विहादेशो वक्तव्यः’। वि-कृ + क्त—कर्त्तृणि =  
विकीर्णं। The रजस् of the birds may mean ‘the dirt carried by  
them.’ [ Some take it to mean their ‘excretion’ ].

प्रतिभयम्—Adj to अरण्यवासम्। भयं प्रतिगतम्—प्रादि-तत्। ‘भयङ्करं  
प्रतिभयं रौद्रं तूयमनो विषु’—इत्यमरः।

अरण्यवासम्—Obj. of अध्युषिता by the rule ‘उपात्वध्याङ्वस्’।  
अरण्ये वासः—इतत्, तम्।

अध्युषिता—Adj to त्वम्। अधि-वस + क्त—कर्त्तरि।

Rhetoric.—The fig. of speech is विषम, as there is विरूपयोः  
सङ्घटना in the existence of the same वीणा under two  
contradictory circumstances. ‘विरूपयोः सङ्घटना या च तद्विषमं  
मतम्’—सा, द.। The dr. peculiarity is प्रतिषेध। Def—  
‘इति साधनप्रतीचातः प्रतिषेध इतीष्यते’—सा, द.।

Metre—पुष्पिताया। Def.—‘अयुजि नयुगरेफतो ऽकारो युजि च नज  
जरगाश्च पुष्पिताया’।

Ch. of Voice....सुमया (त्वया)—विकीर्णदण्ड्या...अध्युषिता भूयते।

### Page 145. Sloka 2.

Sans. Expl.—...‘अस्मिन्ना’ खेदयन्त्या इत्यर्थः।...‘तपस्विन्याः’ दीनायाः  
वासवदत्तायाः तथा यामदायै दग्धत्वात् इति बोद्धव्यम्। ‘श्रीश्रीसमुद्रवह्नः-  
प्रार्थनियौष्ठितान’ ‘श्रीश्री’ वीणायाः स्थूलभागः, कण्ठभाष्यः तस्याः समुद्रवह्नाणि

अङ्गदेशे स्थापनानि, तथा 'पार्श्वे'—[वीणादङ्गस्थ] पार्श्वदेशे 'निपीडितानि' अङ्गुलिभिः स्पर्शनानि 'खेदस्तनान्तरमुखानि' 'खेदे' अमसमये 'स्तनान्तरं' कुचयोर्मध्ये 'मुखानि' मुखकराणि 'उपगूढितानि' आलिङ्गनानि, 'विरहे च', विप्रलम्भे च, मम अदर्शने इत्यर्थः 'मम उद्दिश्य' मां लक्ष्योक्त्य 'परिदेवितानि' विलापवचनानि तव वादनेन भ्रणितानि इति शेषः, 'वाद्यान्तरेषु' वादनविरतिसमयेषु 'सखितानि' ईषडास्ययुक्तानि 'कथितानि च' वचनानि च 'स्मरसि' इति पूर्वोक्तान्वयः । श्रोणी-समुद्बहनादीनि चेत् अस्मरिष्यः कदापि तथा नाभविष्यः त्वं वियुक्ता इति भावः । पूर्वमित्य' सङ्गो ह्यस्मादिति त्वमधुना तथा वियुक्ता वर्तसे इति ते अस्मिन्धत्वम् ।

### Notes Page 145.

अस्मिन्धा—Adj. to त्वम् । स्निह + क्त = कर्त्तरि = स्निग्ध । न स्निग्धा—नञ्, तत् ।

तपस्विन्याः—शेषे इष्टौ, the connection is with श्रोणीसमुद्बहन etc. in SI. ∴ तपस् + विनि - अस्तार्थे = तपस्विन् । 'सुनि-दीनी तपस्विनी' ।

श्रोणीसमुद्बहन etc.—Obj. of स्मरसि । श्रोण्याः समुद्बहनानि—इतत् । नि—पीड + क्त—भावे = निपीडितम् ( = निपीडनम् ) । पार्श्वे निपीडितानि—इतत् ; श्रोणीसमुद्बहनानि च पार्श्वनिपीडितानि च इत्यर्थः । 'कटिः श्रोणी ककुद्घती',—अमरः । श्रोणि or श्रोणी—means 'the hip' [here, the, the bulbous part of the lute]. Some would mean the श्रोणी and पार्श्व as belonging to the queen.

खेदस्तन etc.—Adj. to उपगूढितानि । मुखयन्ति इति मुखानि, मुख + णिच् + अच् । स्तनयोः अन्तरम्—इतत्, नव मुखानि—इतत्, खेदे स्तनान्तरमुखानि—इतत् ।

उपगूढितानि—obj of स्मरसि । उप—गूढ + क्त—भावे । 'परिरम्भः परित्वङ्गः संश्लेष उपगूढनम्'—अमरः ।

परिदेवितानि—Adj. to स्मरसि । परि—देव + क्त—भावे = परिदेवितम् ( = परिदेवनम् ) । 'विलापः परिदेवनम्'—अमरः ।

वाद्यान्तरेषु—वाद्यानाम् अन्तराणि—इतत्, तेषु । अन्तर means 'intervening period.' 'अन्तरमवकाशावधि-परिधानान्तर्द्धि'-भेद-तादर्थ्ये—इत्यमरः ।

सखितानि—Adj. to कथितानि । स्निग्धेन सह वर्तमानानि—बहुव्रीहिः ।

Rhetoric.—the fig. of speech is स्वभावोक्ति ।

Metre.—वसन्ततिलक । The last syllable, though short, is to be taken here as long by the dictum 'तथा पादान्तवोऽपि वा' । This will satisfy the requirements of the metre for which see Appendix-

Ch. of Voice.—[ यथा...स्वार्थम् ]—निपीडितानि etc.

Page 146.

**Sans. Expl.**—अलम् इत्यादि ।...‘अतिमात्रम्’ अत्यर्थम्, अतिसन्तापेन किमपि न लभ्यते इत्यर्थः ।...‘मा एवं’, वद इति शेषः । चिरप्रसुत इत्यादि । ‘वीणाया’ घोषवत्या दर्शनेन इत्यर्थः ‘मै’ मम ‘चिरप्रसुतः’ चिरकालं यावत् निद्रितः, नृदि निलीय स्थितः इत्यर्थः ‘कामः’ वासवदत्ताप्रीतिः ‘प्रतिबोधितः’ जागरितः, पुनरुद्गीत इत्यर्थः । ‘घोषवती’ एतदाख्या वीणा ‘यस्याः प्रिया’ यस्याः अनुरागास्पदम् ‘तां तु देवीम्’ वासवदत्तां ‘न पश्यामि’ । घोषवती पुनरपि लब्धा, वासवदत्ता तु नैव लभ्यते इत्यर्थः ॥७॥  
...‘शिल्पिजनसकाशात्’ वाद्ययन्त्रनिष्ठाटसमीपात् ‘नवयोगा’ नूतनैः तन्वीप्रभृतिभिः अङ्गैः संयुक्ताम्...

Notes.

अतिमात्रम् Adverb. अतिक्रान्ता मात्रा यस्य बहुव्रीहिः ; or, मात्राम् अतिक्रान्ताम् प्रादिः ; तद् यथा स्यात् तथा ।

अतिवेल्लभ्यतायां अतिमात्रोद्गाद-निर्भरम् ।

तौत्रैकान्त-नितान्तानि गाद-वाद-वृद्धानि च ॥—इत्यमरः ।

सन्तप्य—सम्—तप+ल्यप् । ल्यप् has been used in connection with अलम् by the rule ‘अलंखल्लोः प्रतिषेधयोः प्राचां क्त्वा’ ।

चिरप्रसुतः—चिरं प्रसुतः—सहस्रपा । प्र—स्वप्+क्त—कर्त्तरि ।

शिल्पिजनसकाशात्—शिल्पी एव जनः—कर्मधारयः, तस्य सकाशः—इतत्, तथात् ।

नवयोगाम्—नवः योगः यस्याः—बहुव्रीहिः ताम् । योग=adjustment.

Rhetoric,—The fig. of speech is रसवत् (‘रसस्तेतराङ्गत्वे रसवत्’) owing to the existence of the रस—शृङ्गार and करुण । Here the former is subordinate to the latter.

Metre.—अनुष्टुप् ।

Ch. of voice.—वीणा...चिरप्रसुतं कामम् प्रतिबोधितवती । घोषवत्या... प्रियया [ भूयते ], सा...देवी...हृष्यते [ मया ] ।

Pages 147—149.

**Sans. Expl.**—‘वीणां गृहीत्वा निष्क्रान्ताः’ नवयोगकरणाय इति बोद्धव्यम् ।... ‘प्रतीकारम् उपस्थिती’ द्वारदेशम् आगती [ See page 141 ] । ‘तेन’ महासेन-सकाशात् आगतयोः दर्शनदानार्थं ‘पद्मावतीं तावत् आश्रयताम्’ तथा सङ्घैव तयोर्द्रष्टव्यत्वात् ।...‘शोभन्’ अविलम्बितम्, पद्मावतीपरिषयात् परम् एव इत्यर्थः, ‘अथ’

वृत्तान्तः' पद्मावत्या उदयनस्य विवाहः... 'श्रुतः' त्वयेति शेषः... 'प्रियम्' आनन्दकारम् 'मे' ज्ञातिकुलस्य' मम पित्रकुलस्य. [ वासवदत्तास्यानावस्थितत्वात् मङ्गसिनः पद्मावत्या पितेति उच्यते ] 'कुलजवृत्तान्तः' मङ्गस्यवार्ता 'श्रोतुम्' तस्य श्रवणम् इत्यर्थः, भवति इति शेषः ।

**Notes. Pages 147—149.**

निष्क्रान्त—निष्—क्रम+क्त—कर्त्तरि । The jester now leaves the stage for good. In this drama विदूषकचरित being a पताका, the jester has nothing to do in the निर्वहण-सन्धि । 'व्यापि प्राप्तञ्जिकं ह्य' पताकेत्यभिधीयते'—सा. द. । 'पताका नायकस्य स्यान्न स्वकीयफलान्तरम् । गमे सन्धी विमर्षे वा निर्व्याहृतस्य जायते ॥'—सा. द ।

रैभ्यसगोत्र etc.—See notes—page 126.

आश्रयताम्—आ—ङ् + कर्त्तव्यार्थे लोट् + ताम् । Nom.—त्वया, Obj.—पद्मावती । In order to receive the guests come from Ujjayini to congratulate him. the king wishes himself to be accompanied by Padmavati, as she now steps into the shoes of Vasavadatta.

अयं वृत्तान्तः—The fact of his marriage with पद्मावती, which he did not expect to have reached मङ्गसिन so soon.

ज्ञातिकुलस्य—ज्ञातीनां कुलम्—इत्यतः, तस्य । ज्ञा + क्तिच्—कर्त्तरि । 'ज्ञाति-ज्ञातसगोत्रयोः'—मिदनी । [ ज्ञाति means तत्त ( i. e. father ) and सगोत्र ( i. e. relative ) ]. Padmavati means to say that Vasavadatta's relatives are as dear to her own. [ Note that the word ज्ञाति is masculine ].

श्रोतुम्=श्रवणम् । The dictum is—'अव्ययकृतो भावे' । The तुम् is in connection with भवति ( understood ) the rule 'अक-ङ्ङव... अकार्षेव तुलुम्' ।

**Pages 150—151.**

Sans. Expl.—'अगुरुपम्' अभिजात्यादिगुणानां सङ्ग्रहम्... 'वासवदत्ताखजः' वासवदत्तायाः पित्रादिः... 'आस्यते' उपवेशनं क्रियते ।... 'एतं' जनम् रैभ्यादिकं, वासवदत्तायाः सङ्ग उपविष्टेन द्रष्टव्यं जनम् इत्याशयः [ वासवदत्तायाः अभावे वरम् एकाकिनी राज्ञी दर्शनं न तु—तत्सपत्नीसहितस्य इति पद्मावत्याः मनसि वैधीभावः वर्तते ] ।... 'अत्र' त्वया सङ्ग उपविश्य समागतानां दर्शने... 'अपरः' परिवहः' अन्धा



स्त्री... 'उदासीनम् इव' निरपेक्षम् इव [ द्रष्टव्यजनान् प्रति समाद्राभावसूचकं भवति इत्यर्थः ] । 'कलवदर्शनाहं जन' यस्तु द्रष्टुमर्हति तादृशं जनम् 'कलवदर्शनात् परिहरति' पत्नी न प्रदर्श्य वक्ष्यति इत्यर्थः 'इति' एतदाचरणम् 'बहुदोषम्' महान्तम् अपराधम् 'उत्पादयति' जनयति ।... 'तातः वा अन्वा वा' वासवदत्तायाः पिता महासेनः वा तन्माता अज्ञारवती वा [ वासवदत्तासम्बन्धात् तौ पश्चादपि अपि पितरौ इति बोद्धव्यम् ] 'आविष्ठा' सन्तुष्टा... 'एवमेतत्' तातो वा अन्वा वा किं वक्ष्यति इत्यतः उद्देशकारणं वर्त्तते एव इत्यर्थः ।

### Notes

अनुरूपम्—रूपस्य योग्यम्—अव्ययीभावः ।

परियहः—'पत्नी-परिजनादान-मूलशापाः परियहाः'—अमरः ।

उदासीनम्—उत् + आस + शानच् । आ becomes ई by the rule 'ईदासः' ।

कलवदर्शनाहंम्...कलवस्य दर्शनम्—इतत्, कलवदर्शनम् अर्हति इति कलवदर्शन - अर्ह + अच्—कर्त्तरि by the rule 'अर्हः' । This is in supersession of the rule 'कर्मेष्ट्यण' । Therefore the fem is.... अर्ह instead of ...अर्ही । [Note that कलव (though meaning wife) is neuter]

N. B. पश्चावती is now in the position of Vāsavadattā (who is no more). Through this relationship with the latter the कञ्चुकिन् and वसुन्धरा can reasonably claim पश्चावती to be their own. So, her wilful absence will certainly injure their feelings.

कलवदर्शनात्—अपादाने ऋमी in connection with परिहरति (= वारयति) by the rule 'वारणार्थानाम् ईक्षितः' ।

आविष्ठा—Adj. to अहम् understood. आ - विज + क्त—कर्त्तरि ।

Rhetoric.—In आर्यपुत्र, किं मया etc., there is the dr. peculiarity called 'अनुवृत्तिः' । 'प्रशयादनुवर्तनम् अनुवृत्तिः'—सा. द. । In कलवदर्शनाहंम् etc., there is वृत्तिः । 'वृत्तिरर्थवधारणम्'—सा. द.

Page 151.—152. Sloka 4.

Sans. Expl.—'किं वक्ष्यति' तातोऽन्वा वा किं भविष्यति 'इति' विचिन्तयति शिवः 'मि इदं' मम मनः 'परिश्रुतम्' उचिष्यम्, भवति इति शिवः । 'मया अपि' 'कञ्चा' अनङ्गा एव दुहिता महासेनस्य इति शिवः 'अपहृता' शीर्षं च आनीता, ननु 'तेन' स्त्री शब्दा दत्ता इत्यर्थः, [ अथ ] 'न च' 'सा' वासवदत्ता 'रक्षिता' पालिता [ अतः

तस्मिन् अहम् अत्यर्थम् अपराधः इत्यर्थः ।। 'बलैः' अस्थिरैः 'भाग्यैः' भागधैर्यैः 'महद्वामगुणोपघातः' 'महति' पूज्यजने 'अवाप्तः' अनुष्ठितः 'गुणोपघातः' सदाचार-व्यतिक्रमः येन तादृशः अहम् गौरवजने कृतदोषोऽहम् इत्यर्थः, 'पितुः जनितरोषः' उत्पत्तिजनन-क्रोधः 'पुत्र इव,' 'भीतः अस्मि' [ पितुः क्रोधम् उत्पत्त्या यथा कश्चित् भीतः इव तिष्ठति तथैवाहं देववशात् पूज्यस्य महासेनस्य समीपे कृतापराधः सन् भीत इव वर्त्ते इत्यर्थः ] ॥४॥

### Notes. Sloka 4.

वक्ष्यति—ब्रू + लृट् स्यति । Ncm.—तातः अन्वा वा understood.

परिशङ्कितम्—परि + शङ्क + क्त—कर्त्तरि । Nom—हृदयम् ।

भाग्यैः—हेतौ श्या । 'दैवं दिष्टं' भागधैर्यं भाग्यं स्वी नियतिर्बिधिः—अमरः ।

महद्वामगुणोपघातः—Adj to अहम् understood. गुणस्य उपघातः—इतत्, महति गुणोपघातः—उतत् । Or, महत् is an adverb modifying भीतः अस्मि । The poet probably meant to connect महत् with गुणोपघात । We have followed that construction in the Eng. Transl.

पितुः—शेषे इष्टौ, having सम्बन्ध with रोष ।

जनितरोषः—जन + शिच् + क्त—कर्त्तरि = जनित । जनितः रोषः येन सः—बहुव्रीहिः । Here there is सापेक्षत्वे ऽपि गमकत्वात् समासः ।

Rhetoric.—The figures of speech are काव्यलिङ्ग and उपमा ।

Metre—वसन्ततिलक ।

Ch. of voice.—किं वक्ष्यते [तेन]...हृदयेन परिशङ्कितेन [भूयते] अहम्...कन्याम् अपहृतवान्...तां रक्षितवान्...गुणोपघातेन [मया]...जनितरोषेण पुत्रेण...भीतेन भूयते ।

### Pages 152—153.

Sans. Expl.—न किमित्यादि ।...‘किम्’ किमपि इत्यर्थः ‘रक्षितुं’ ध्वंसात् निवर्त्तयितुम् ‘प्राप्तकाले’ विनाशसमये समागते इत्यर्थः । [ विनाशकाले आगते कस्यापि रक्षा न भवति इत्यर्थः ] ।...‘काङ्क्षकीयः’ धात्री च’ रैभ्यः वसुन्धरा... ।

### Notes

प्राप्तकाले—अधिकरन्ध्रे ७मी । प्राप्तः कालः—कर्त्तृधारयः, तस्मिन् ।

### Page 153 Sloka 5.

Sans. Expl.—सम्बन्धिराज्यमित्यादि । ‘इदं सम्बन्धिराज्यम्’ सम्बन्धिनः वात्सवस्य इदं राज्यं वत्सराज्यम् इत्यर्थः ‘एवम्’ आगत्य [मम] ‘महान् प्रह्वः’ अतीव

आनन्दो भवति । 'पुनः' पश्चात्तरे 'वृत्सुतानिधनम्' खृत्वा राजकन्यायाः वासवदत्तायाः वयम् मनसि कृत्वा [मम] 'विषादः' दुःखम् [अपि जायते] । 'दैव' हे अदृष्ट, 'यदि' 'राज्य' वत्सराज्यं 'परैः' शत्रुभिः 'अपहतं' स्यात् बलात् गृहीतं भवेत् 'देव्याः' च वासवदत्तायाः च 'कुशलं' चेत् [स्यात्, तदा] 'किं' नाम भवता न कृतम् किम् एव हितं गानुष्ठितं भवेत् ? [वत्सराज्यत्यागेन अपि यदि वासवदत्ता लभ्यते, तदा सोऽपि दैवस्य मङ्गान् अनुग्रहः स्यादित्यर्थः] ॥५॥

### Notes.

सम्बन्धिराज्यम्—सम्बन्ध अस्य अस्तीति सम्बन्धी ; one matrimonially related ; सम्बन्ध + इनि । सम्बन्धिनः राज्यम्—इतत् ।

वृत्सुतानिधनम्—Obj. of खृत्वा । वृत्स्य सुता—इतत्, तस्याः निधनम्—इतत् ।

Metre.—वसन्ततिलक ।

Ch. of Voice.—...महता प्रहर्षेण [भूयते] कृतव...देन । किम्...भवान्... विमान्...राज्येन अपहृतेन भूयते...कुशलेन [भूयते] ।

### Pages 154—155. Sloka 6.

Sans. Expl.—एष भर्तृत्वादि ।...‘भर्ता’ प्रभुः उदयनः, ‘उपसर्पतु’ समीपं गच्छतु...‘सबहुमानम्’ प्रभूतसमादरपूर्वकम् । पृथिव्यामित्यादि । ‘पृथिव्यां’ जगति ‘राजवंशानाम्’ वृषवंशीदभवानां ‘उदयास्तमयप्रभुः’ ‘उदये’ उन्नतिविधानविषये ‘अस्तमये’ च विनाशविषये च ‘प्रभुः’ समर्थः, नियन्त्रानुग्रहसमर्थः राजचक्रवर्ती इत्यर्थः ‘मया काङ्क्षित-बान्धवः’ मया सह ‘काङ्क्षितम्’ अभिलषितं ‘बान्धव’ बन्धुत्वं येन सः ‘अपि’ प्रभू ‘स राजा’ प्रसिद्धः वृपतिर्नृपासेनः ‘कुशलो’ चेन्नवान् वर्तते । [ इति काङ्क्षणीय-समीपे उज्जयिनीराजकुशलप्रश्नः ] ॥६॥

‘यथकिम्’ इत्यनेन कुशलज्ञापनम् ।...‘इह अपि’ वत्सदेशे अपि ‘सर्वगतं’ कुशलं प्रतिजगन्स्थितं चेन्नम्...‘किम् आशापयति’ इत्यनेन सबहुमानं वार्तां पृच्छति । ‘सदृशम्’ कुलशीलादीनाम् योग्यम् ‘एतत्’ आसनात् उत्थानं सविनयं सन्देशपृच्छा च ‘वैदेही-पुत्रस्य’ विदेहराजकन्यायाः पुत्रस्य तव ।...‘आसनस्थेन’ उपविष्टेन...‘सन्देशः’ वार्ता ।

### Notes

सबहुमानम्—बहुः मानः—कार्यधारयः, बहुमानेन सह वर्तमानं यथा स्यात् तथा—बहुव्रीहिः ।

राजवंशानाम्—श्रीवे ६० । राज्ञां वंशः—इतत्, तेषु भवाः इति राजवंश + यत्, तेषाम् ।

**For curious students only :—**

(i) राजवंशे भवः इति राजवंशः ; राजवंश + यत् by the rule 'दिगादिग्यो यत्' in the sense of 'तत्र भवः'. But the difficulty is that वंश and not राजवंश occurs in the दिगादि list. वंश does not include राजवंश, because the तदन्तविधि is barred by the rule 'समास-प्रत्ययविधौ प्रतिषेधः'. The दिगादि group might, however, be regarded practically as an आकृतिगण.

(ii) राजवंश + यत् in the sense of 'तत्र भवः' by योगविभाग of the word भवे in the rule 'भवे कृन्दसि'.

(iii) राजवंशे साधुः इति राजवंशः. राजवंश + यत् by the rule 'तत्र साधुः' of. 'राजवंश्यादयः साध्वर्णे ये भवन्ति'—Vāmana. [ ये = यत्-प्रत्यये ]. But this is sacrificing sense to grammar.

(iv) वंशे भवाः वंश्याः ; राज्ञां वंश्याः.

उदयास्तमयप्रभुः—Adj. to राजा । उदयश्च अस्तमयश्च—इन्द्रः, तयोः प्रभुः—इतत् or अतत् । इ + अच् (भवि) = अयः meaning गमनम् । अस्तम् (अव्यय) इत्यस्य अयः अस्तमयः—इतत् ।

कुशलौ—कुशलम् अस्ति अस्य इति कुशल + इति ।

मया—(i) इया with सह understood, or (ii) मया is the अनुक्त-कर्ता of काङ्क्षित ।

काङ्क्षितबान्धवः—Adj. to राजा । बन्धोर्भावः बान्धवम्, बन्धु + अण् । (i) काङ्क्षितं बान्धव' येन सः—बहुव्रीहिः । The reference probably is to Mahasena's earnest desire to have Udayana as his son-in-law. (ii) If that reference is not intended then we may also analyse the compound as—मया कर्ता काङ्क्षितं बान्धव' येन यस्य वा (according as the क्त in काङ्क्षित is in past or in present tense). N. B. बान्धव in the sense of बन्धुत्व is seldom used. More generally it means 'a relation.' So the compound may be explained as मया काङ्क्षितः यः बान्धवः । But in this sense सम काङ्क्षितबान्धवः would be a more natural expression.

सर्वगतम्—सर्वं गतम्—इतत् ।

वैदेहीपुत्रस्य—विदेहिषु भवा वैदेही । विदेह + अण् + ऊपीप् । वैदेह्याः पुत्रः—इतत्, तस्या । मगवती, the mother of उदयन, was a princess of अयोध्या

and not of विदेह । वैदेही might have been her नामाक्षर । मृगावती was the daughter of कृतवन्धा, king of अयोध्या ।

‘धात्तु’ तां स कन्यां च तत्पितुः कृतवन्धनः ।

अयोध्यां प्राङ्मण्डूदृतं कालक्षेपासहो नृपः ॥ &c.

—कथासरित् II. I. &c.

Reference to the high lineage in such cases is very common with Bhasa.

यदाज्ञापयति महासेनः (उपविशति) —Udayanatakes these words of the कञ्चुकिन् to be those of महासेन and resumes his seat probably because he cannot get up and sit down at the bidding of the कञ्चुकिन् ।

Rhetoric.—The fig. of speech in पृथिव्याम् etc. is उदात्त । ‘लोकातिशयसम्पत्तिवर्णनोदात्तमुच्यते’—सा. द. ।

Metre.—अनुष्टुप् ।

Ch of Voice—...प्रमुखा...काङ्कितशान्धवेन...तेन राजा कुशलिना [भूयते] ?

Page 156. Sloka 7.

Sans. Expl.—दिष्टेति महासेनस्य सन्देशमाह । ‘दिष्टा’ इति हर्षस्त्वक्तम् अव्ययम् । ‘परैः अपहृतं’ शत्रुभिः विजितं ‘राज्यं’ ‘पुनः प्रत्यागतम्’ समुद्धृतम् । ‘इति’ हेतुबोधकम् अव्ययम् ।

‘कृतः’ इति भाविनी महासेनस्य अभ्युदयस्य सम्भावनां ज्ञापयति । तदेवाह—कातरित्यादि । ‘ये कातराः’ ये अधीराः भवन्ति, [ये] ‘अपि वा अशक्ताः’ ये च जनाः सामर्थ्यहीनाः भवन्ति, ‘तेषु उत्साहः’ उद्यमः ‘न जायते’ [धैर्यं-सामर्थ्यं-युक्तानामिव कार्येषु द्यमो भवति इत्यर्थः] । ‘सोत्साहैः एव’ उद्यमशीलैः एव. ‘हि’ अवधारणे, ‘प्रायेण’ बाहुल्येन ‘नरैश्च यैः’ राजलक्षाः ‘भुज्यन्ते’ अनुभूयन्ते । [ त्वं तु धैर्यसामर्थ्य-सम्पन्नः उत्साही इत्यतः राजलक्षा उपभोगम् अहं सि इत्यर्थः ] ॥७॥

Notes.

दिष्ट्या—‘दिष्टा हर्षे युगे भाग्ये’—शब्दाब्धिः । अव्ययम्, १मा । See P.8/ ante.

इति—हेतो अव्ययम् । ‘इति हेतु-प्रकरण-प्रकाशादि-समातिवृ’—इत्यमरः ।

कृतः—What follows is the हेतु of हर्ष mentioned in the previous sentence.

कातरा—‘अधीरे कातरः’—अमरः ।

.. उत्साहः—उत् + सह + कञ्—भावे । । ‘उत्साहोऽप्यवसायः स्वात्’—अमरः ।

प्रायेण—प्रकृत्यादित्वात् ३या । 'प्रायश्चानयने मन्वी तुल्य-बाहुल्ययोरपि' ।

नरेन्द्रश्रीः—Universal sovereignty. We take the expression in this extended sense so that the *cause* of ह्य as indicated by कृतः may be prominent.

सोतसाहः—उत्साहेन सह वर्तमानाः सोतसाहाः—बहुव्रीहिः, तैः ।

प्रायेण हि &c.—Cf. 'खड्गेनाक्रम्य मुञ्जीत वीरभोग्या वसुधरा'—इति पराशर-संहिता ।

Rhetoric.—The fig. of speech is अप्रस्तुत-प्रशंसा as the प्रस्तुत fact 'you are so and so' is inferred from the अप्रस्तुत statement Metre.—अनुष्टुप् ।

Ch. of voice.—यैः कातरैः, [यैः] अशक्तैः [भूयते]...उत्साहेन...जन्यते सोतसाहाः...नरेन्द्रश्रियम् मुञ्जते ।

### Sloka 8. Page 156.

Sans. Expl.—आय्यत्वादि ।... 'सर्वम् एतत्' राज्योद्धरणादिकम्... । अहमित्यादि । 'अह' 'पूर्वं' तावत् कृत्रिभगजप्रयोगावसरे 'अवजितः' नीतिबलात् गृहीतः अभवम्, [ तेन महासेनन ] [ अतो मम नयह्यौन्त्वम् ] । मुतैः सह तस्यात्मजैः सह, पुत्रवान्सलीन इत्यर्थः 'दृढ' लालितः 'गर्भारस्ते हपूर्वं' पालितः । [ न तु शत्रुबुद्ध्या घातित इति भावः ] ; 'कन्या' महासेनस्य दुहिता, अनूदा वासवदत्ता इति यावत् 'अपहृता' तद्राजात् अपवाहिता, मयिति शेषः [ तत्कृतोपकारं न गणयित्वा प्रत्यपकारमेवाहं कृतवान् इति मम अकृतश्रुत्वम् ] ; 'भूयः' तथा अपहृत्यापि इत्यर्थः 'मया न च रक्षिता' [ इति मे वृशंसत्वम् ] । [ सत्सु अपि मयि एतेषु दोषेषु ] 'तस्याः' वासवदत्तायाः 'निधनं च' मरणञ्च झुत्वा अपि आकर्ण्योपि 'तथा एव' पूर्ववद् एव 'मयि स्वता' मां प्रति ममता, महासेनस्येति शेषः । 'ननु' वस्तुतस्तु 'उचितान् वत्सान्' स्वत्वानुसारेण ममैव प्राप्य वत्सदशं प्राप्तुम् शत्रुभ्य उद्धृतुं 'यत्' अशक्तवन् इति शेषः, यथा 'वत्सान् प्राप्तुम्' वत्सानां प्राप्तिरित्यर्थः, अभूत् इति शेषः ; 'अतः हि' अतः व्यापारे 'रूपः कारणम्' राजा महासेन एव हेतुः । महासेनप्रभावाद एवायं मम अभ्युदयः, न तु मम शीघ्यादिकादित्यर्थः ॥८॥

### Notes.

प्रभावः—भू + चञ्—भावे = भावः । प्रकृतः भावः इति प्रभावः—प्रादितत् । [ Not प्र—भू + चञ् as the rule is 'श्रिणीशुवः अनुपसर्गे' ] । 'स प्रभावः प्रतापश्च यत्ते अ' कीवदृष्टजम्'—चेनरः ।

अवजितः—अव—जि + क्त—कर्त्तव्यः । Udayana was fond of catching

elephants by his skill in playing on the lute. In order to have him, though a rival prince, as his son-in-law, Pradyota [i. e. Mahasena], the king of Avanti, got a huge wooden elephant constructed, and with a number of soldiers hidden inside, he placed it in a jungle in the neighbourhood of Vatsa. Udayana was attracted by the report of the huge elephant, and when he approached it, he was suddenly captured by the soldiers and taken to Ujjayini where he lived for a certain period after which he eloped with Vasavadatta to whom he had been appointed an instructor in lute-playing.

दृढम्—Adverb, modifying लालितः ।

खता—खस्य भावः इति खता । ख + तल् । Cf. महती खता Act. 1. Sl. 7.

वत्सान्—वत्सानां निवासी जनपदः इति वत्साः ; वत्स + अण् । The अण् is elided by the rule 'जनपदे लुप्' । The derivative retains the number and gender of the original word by the rule 'लुपि युक्तवद् व्यक्तिवचने' । cf. अङ्गाः, वक्ताः, &c.

प्राप्तम्—Some such word as अशक्तवम् is to be understood after this. As an alternative course, Ganapati suggests that उचितान् might have been a copyist's slip for उचितम् । In either case the तुमुन् is by the rule 'शक-ष्टव &c.' The best course seems to be to take वत्सान् प्राप्तम् as meaning वत्सानां प्राप्तिः । 'अव्यय-कृतो भावे' । Cf. श्रोतुम्—page 149, (Text).

Rhetoric.—The fig. of speech is पर्याय । Def.—

'कचिदेकमनेकस्मिन्ननेकं चैकं क्रमात् ।

भवति क्रियते वा चेत् तदा पर्याय इत्येते ॥'—सा. द. ।

Here the dr. peculiarity is प्रियौक्ति—

'स्यात् प्रमाणयितुं पुन्यं प्रियौक्तिर्ब्रह्मभाषणम्'—सा. द. ।

Metre.—इरिणी । 'नमनरसलागः षड्वेदैर्हयैर्हिरिणी मता' ।

### Page 157. Sloka 9.

Sans. Expl.—एष इत्यादि ।... 'सन्देशः' अवसित इति शेषः ।... 'अवभवती' नाम्ना वसुन्धरा... ।

बोधशान्तरित्यादिना शत्रुः अङ्गारवत्याः कुशलं दृष्ट्वाति—'ननु' प्रश्ने, बोधशान्तः-पुरज्येष्ठा बोधशतु 'अन्तःपुरेषु स्त्रीषु 'व्येष्ठा' सर्व्वयेष्ठा महिषो 'पुण्या' शुद्धचरित्वा 'नमनरदिवता' पुरश्च अविष्ठाढ-देवीतुल्या, पुन्या इत्यर्थः, 'नम प्रवासदुःखात्ता' शत्रुरयोः

अनुमतिं विनैव तद्देशात् तयोः कन्यया सह मन अपमनेन पीडिता 'माता' श्वश्रुः  
अङ्गारवती 'कुशलिनी' स्वस्था वर्तते? ॥ ८ ॥

**Notes.**

षोडशान्तःपुरज्येष्ठा—Adj. to माता। The word अन्तःपुर means  
अन्तःपुरस्था स्त्री by लक्षणा। 'अन्तःपुरादिशब्दानां तात्स्थ्यात् वृपदारेष्वपि प्रयोगो  
बहुधा द्रष्टव्यः'। Cf. 'दाक्षिण्येन ददाति वाचमुचितामन्तःपुरेभ्यो यदा'—Sak.  
Act VI. षोडश अन्तःपुराणि—कर्णधारयः, तेषु ज्येष्ठा—७तम्।

N. B. कर्णधारय with a संख्यावाचक word is allowed here  
as there is an उत्तरपद। The rule is 'तद्धितार्थोत्तरपद-समाहारि च'।  
Cf. विलोकनाथः।

पुण्या—पुनाति इति पुणाम्। पू+यत्। पुणामस्याः अस्तीति पुण्या; पुण्य+  
अच् (अश्-आदित्वात्)। 'पूजो यत्नः क्लेशश्च'।

प्रवासदुःखार्ता—दुःखिनं चरता—इतत्, the वृद्धि in सन्धि is by the rule  
'चरते च वृत्तीयासमासे'। प्रवासेन दुःखार्ता—इतत्। The reference is  
to the elopement of उदयन with वासवदत्ता। We do not take  
the reference to his stay at लावाणक, because the present  
scene was in all likelihood at कौशाभी। See notes on  
सूर्यासुखप्रासाद—pages 127—128 ante.

ननु—A particle implying 'inquiry' 'प्रभावधारणानुज्ञाननयामन्त्रणे  
ननु'—अन्तरः।

Rhetoric—The dr. peculiarity is 'पृच्छा'। 'अभ्यर्थनापरैर्वाक्यैः  
पृच्छार्थान्वेषणं मतम्—सा. द.।

Metre—अनुष्टुप्।

Ch. of voice ज्येष्ठया पुण्यया नगरदेवतया...दुःखार्ताया माता कुशलिनी...  
[ भवते ] ?

**Pages 158—159.**

Sans Expl.—अरीगेत्यादि। 'अरोगा' व्याधिराग्या [ नास्ति तस्याः शरीरगतः  
कोऽपि व्याधिः, परन्तु वासवदत्ताविनाशात् आधिपीडितं तस्याः मनः इति सूच्यते ]  
'भट्टिनी' राज्ञी अङ्गारवती 'भर्तार' स्वामिनं भवन्मन्त्रार्थः 'सर्वगतं कुशलं'  
सकलविषयेषु स्थितं मङ्गलं 'पृच्छति' जिज्ञासते। [ अथ वासवदत्तायाः अकुशलात्  
कथं सर्वगतं कुशलं सम्भाव्यते इति पृच्छति सर्वगतम् इत्यादि ]... 'सम्' मातः  
'इदं कुशलं' वासवदत्ताविनाशात् यादृशं भवत्या दृश्यते तादृशमेव मे कुशलम्।  
'मा इदानीम्' [ अप्रतीकारि वासवदत्ताविनाशे ] न साम्प्रतं 'भर्ता' प्रभुर्भवान्  
'अतिमात्रम्' अत्यर्थं 'सन्' शोकं कर्तुम् अर्हति इति शेषः। 'धारयतु' धैर्यं



प्रतिपद्यताम्... 'उपरता कृता... 'महासिनपुत्री' वासवदत्ता... 'अनुकम्प्यमाना' सप्रणयं  
अर्थ्यमाणा... ।

### Notes.

अरोगा—अविद्यमानः रोगः यस्याः सा—बहुव्रीहिः, by the वार्तिक rule  
'नञोऽकार्थानां बहुव्रीहिर्वाच्यो वा चोत्तरपदलोपः'। Opt. form—अविद्यमान-  
रोगा। This adj. indicates that she is highly afflicted in  
mind by the death of Vasavadatta.

सर्वगतम्—सर्वं गतम्—रतम्। 'सर्वं' includes Vasavadatta also.  
Hence, the king cannot reply that all are well.

अतिमात्रम्—Adverb. See Notes—page 132 ante.

सप्ततुम्—सम्—तप् + तुम् तुम् in connection with 'अहंति' to  
be understood. For a similar mannerism, cf. 'मा खलु नां  
शतुम्'—प्रतिज्ञानाटिका Act III. Bhasa sometimes uses क्वा with  
ना ( which is entirely un-Paninian ) cf. 'मा इदानीं चिन्तयित्वा'  
( Act IV and Act V ).

उपरताप्यनुपरता &c.—Cf. 'भर्तृकैङ्गात् सा हि दग्धाप्यदग्धा'—Act I. 13

अनुकम्प्यमाना—Adj. to महासिनपुत्री। अनु—कम्प + कर्मवाच्ये शानच्।

### Page 159. Sloka 10

Sans Expl.—वासवदत्तायाः विनाशे नास्ति राज्ञः कापि अपराधाशङ्का  
इत्याह—कः कमिति। 'मृत्युकाली' मरणसमये 'कः' अतिसावधानोऽपि को जनः 'कं'  
'रक्षितुं' वातुं 'शक्ताः' समर्थः भवेत् ? न कोऽपि इत्यर्थः। 'रज्जुच्छेदे' रश्मिभङ्गे सति  
'कै' जनाः 'घटं' धारयन्ति' कूपगतं घटं कूपात् उद्धरन्ति, रज्जु बद्धम् एव घटं मध्ये  
धारयन्ति, छिन्नायान्तु रज्ज्वाम् न कोऽपि प्रभवति तं घटमुद्धर्तुम् इत्यर्थः। 'एवम्'  
उत्ताप्रकारं यथा स्यात् तथा 'वनानां तुल्यधर्मः' वनैः सह समानधर्मोपेतः 'लोकः'  
जनः 'काली काली' योग्यसमये उपस्थिते एव इत्यर्थः 'क्षिप्यते' विनाशमेति इत्यर्थः,  
'कस्यते च' इतिमिति च। कालक्रमेण एव सर्वस्य उत्थानं पतनं च घटते  
इत्यर्थः ॥१०॥

### Notes

कः कं शक्ती रक्षितुं मृत्युकाली—Cf. 'प्राप्तकालो न जीवति'।

रक्षितुम्—उद्धर्तुम् by the rule 'पर्याप्तवचनेष्वलमर्थे'।

रज्जुच्छेदे—भावी ७नी। रज्ज्वाः छेदः—इतत्, तज्जिन्।

तुल्यधर्मः—तुल्यः धर्मः यस्य सः—बहुव्रीहिः। The form should have

been तुल्यधर्मा with अनिच् as समासान् by the rule 'धर्मादनिच् केषवात्'. The absence of अनिच् is due to अनित्यत्व of समासान्निविधि। 'समासान्नी विधिरनित्यः'।

बनानाम्—इष्टी in connection with तुल्य by the rule 'तुल्याधैरतु-  
लोपनाभ्यां द्वतीयान्यतरस्याम्'।

ह्रियते—ह्रिद + कर्मकर्त्तरि लट् ते

रुहते—रुह + कर्मकर्त्तरि लट् ते। Here रुह is to be taken in its  
causative sense ( being अन्तर्भूतव्यर्थ ) and thus सकर्मक and  
then in कर्मकर्त्तृवाच्य।

Rhetoric.—The fig.s of speech are इष्टान् and उपमा। The  
dr. peculiarity is लेशः। 'स लेशो भण्यते वाक्यं यत् सादृश्यपुरःसरम्—  
सादृ.।

Metre.—शालिनी। 'मात्तौ गौ चेच्छालिनी वेदलोकोः'।

Ch. of Voice.—केन...शक्तेन [ भूयते ], कौः चटः धार्यते ?...लोकान्  
तुल्यधर्मेण...ह्रियते रुहते...

### Page 160. Sloka 11.

Sans. Expl.—[वासवदत्ता मया नैव विस्मर्त्तुं शक्यते अतः तस्याः स्मरणं नैव  
अनुकम्पाविषय इत्याह—मा भैवम् इत्यादि ]। 'महासेनस्य दुहिता' मत्पूज्यस्य मयि  
सवात्सल्यस्य च उज्जयिनीराजस्य कन्या वासवदत्ता 'मे' मम 'प्रिया शिष्या' वीणावादन-  
कलायां मत्प्रीतिजनयित्री अन्ते वासिनी 'देवा च' महिषी च। 'सा मया' 'देहान्तरेषु  
अपि' अन्येषु अपि जन्मसु, 'कथं' केन उपायेन 'स्मर्त्तुं' न शक्या? सर्वथा एव सा  
स्मरणाद्धां स्थास्यति इत्यर्थः ॥ ११ ॥

### Notes

स्मर्त्तुं न शक्या—Rather स्मर्त्तुं न योग्या ( or विस्मर्त्तुं शक्या )। शक +  
यत्—कर्मणि।

सा—उक्तकर्मणि of शक्या। It does not take स्या as being the  
कर्मणि of स्मर्त्तुम्। The dictum is—'प्रधानशक्ताभिधाने गौणशक्तिः अभिहितवद्  
भवति'। Cf. 'शक्योऽस्य मनुर्भवता विनेतुम्'—Raghu II.

देहान्तरेषु—अन्ये देहाः देहान्तराणि—नित्यसमासः, तेषु।

Metre.—अनुष्टुप्।

Ch. of voice.—दुहिता...प्रियया शिष्यया देव्या... [भूयते]। ताम् अहं  
न शङ्कयाम्?

## Pages 160—161.

**Sans Expl.**—अथ धात्री अङ्गारवत्याः सृन्दे शं विज्ञापयति—आह भट्टिनीति ।  
 ‘आह’ सन्दिशति ‘भट्टिनी’ राज्ञी अङ्गारवती... ‘गोपालक-पालकौ’ मङ्गसेनपुत्रौ ‘तादृश  
 एव’ तयोस्ताव्य-खेडभाजनम् ‘प्रथमम् एव’ वासवदत्तायाः परिणयात् प्राक् एव  
 ‘अभिप्रेतः’ मनसा हेप्सितः ‘जामाता इति’... । ‘अनप्रसादिकं’ विवाहे अग्नेः समर्चं  
 वराय कन्या प्रदीयते इति सत्यपि नियमे तथा न कृत्वा इत्यर्थः ‘वीणा-व्यपदेशेन’  
 वीणावादन-शिखाच्छलेन ‘दत्ता’ अर्पिता तुभ्यमिति शेषः । ‘आत्मनश्च’ तथाच तव  
 स्वस्य ‘चपलतया’ अस्थिरचित्ततया ‘अनिर्हन्तविवाहमङ्गल एव’ असम्पन्नविधिवद्-  
 विवाहसंस्कार एव ‘गतः’ प्रदत्तः, वामवदत्ताम् अपहृत्य इति शेषः । ‘अथ च इतस्त-  
 पलायनात् परम् ‘आवाभ्यां’ मङ्गसेनेन मया च... ‘प्रतिकृतिम्’ अनुकूपाम् आहतिं  
 ‘चित्रफलकायाम् आलित्य’ चित्रपटे अङ्कयित्वा ‘विवाहः निर्हन्तः’ परिणयविधिः  
 समापितः । ‘एषा चित्रफलका’ वासवदत्ताप्रतिकृतिमतीति शेषः ‘तव सकाशं’ प्रेषिता  
 तव समीपं प्रेरिता ।... ‘निर्हन्तो भव’ उपशान्तशोका भव ।... ‘अहो’ विस्मये, ‘अति-  
 क्षिब्धम्’ अत्यन्तस्नेहवत् ‘अनुरूपं च’ तस्याः आत्मनः कलशौलादिभिः सदृशं च  
 ‘अभिहितं’ कथितं ‘तवभवत्या’ पूज्यया अङ्गारवत्या ।

## Notes

गोपालक-पालकौ—गोपालक and पालक were the two sons of मङ्गसेन ।

प्रथमम्—Adverb. Before Udayana was trickishly taken to Ujjayini and he eloped with Vasavadatta.

अनप्रसादिकम्—Adverb. अग्निः साक्षी यस्य तत् यथा स्यात् तथा बहुव्रीहिः । न अप्रसादिकम्—नञ्त् ।

वीणाव्यपदेशेन—प्रकृत्यादित्वाद श्या by the rule ‘प्रकृत्यादित्य उप-संख्यानम् ।’—वीणा (= वीणावादनशिखणम्) एव व्यपदेशः—कर्णधारयः, तेन ।

चपलतया—हेतौ श्या ।

अनिर्हन्तविवाहमङ्गलः—Adj. to त्वम् understood. निर्हन्तृ + क्त—कर्त्तरि = निर्हन्तम् । न निर्हन्तम्—नञ्त् ; विवाह एव मङ्गलम्—कर्णधारयः ; अनिर्हन्तं विवाहमङ्गलं यस्य स—बहुव्रीहिः ।

प्रतिकृतिम्—‘प्रतिमानं प्रतिबिम्बं प्रतिमा प्रतिधातना । प्रतिष्ठाया प्रतिहतिः’—अमरः ।

चित्रफलकायाम्—अधिकारये ७मी । चित्रस्य फलका—इतत्, तस्याम् । The marriage in effigy has been referred to also in Pra. Yaug. Act IV. The word फलका is, according to lexicon, either masc. or neuter. ‘फलकीः स्त्री’—इत्यमरः ।

निर्भत्तः—निर्-भत्त-क्त-कर्त्तरि । Distinguish it from निर्भत्त and निर्भत्त । See Page 54 ante.

अतिस्निग्धम्—Adverb. अति स्निग्धम्—प्रादितत् ।

Rhetoric.—In मम वा etc. there is the dramatic peculiarity called उत्कोर्त्तन । ‘...भूतकाव्याख्यामनुत्कीर्त्तनं मतम्’—सा. द. ।

Page 162. Sloka 12.

Sans. Expl.—‘एतत् वाक्यम्’ उज्जयिनीराजमहिष्या प्रेरितः सम्यक् शः ‘राज्य-लाभशतात् अपि’ बहूनाम् अपि राज्यानां प्राप्तेः ‘प्रियतरम्’ अधिकतरम् सुखकरम् इत्यर्थः । ‘यत्’ यतः ‘अस्मासु’ मयि इत्यर्थः ‘अपराद्धेषु अपि’ तत्तनयापहरणादिति बोद्धव्यम् [ तथा ] ‘अहः’ वात्सल्यभावः ‘न विस्मृतः’ मनसो नैव अपसारितः ॥ १२ ॥

Notes

राज्यलाभशतात्—५मी by the rule ‘पञ्चमी विभक्ते’ । राज्यानां लाभः—तेषां शतम्—इतत्, तस्मात् ।

अस्मासु—Plural for singular by the rule ‘अस्मादौ द्वयोश्च’ ।

अपराद्धेषु—Adj. to अस्मासु । अप—राध+क्त—कर्त्तरि, तेषु । The अपराध is his elopement with Vasavadatta.

Rhetoric.—The fig. of speech is विशेषोक्ति in the second half.

Metre.—अगुष्ट, प् ।

Ch. of Voice—वाक्येन एतेन प्रियतरेण [ भूयते ] .....अहं...विस्मृत-वती [ सा ] ।

Pages 162—163.

Sans. Expl.—आर्यां पुत्रेत्यादि ।...‘चित्रगतं गुरुजनं’ चित्रे निवेशितां पूज्य वासवदत्ताम् इत्यर्थः ‘अभिवादयितुं’ वन्दितुम्... ।...‘इम्’ आशङ्गात्स्वकषणिः, आबन्तिकाया सादृश्यदर्शनात् । ‘अतिसदृशी’ अत्यर्थं सदृशी तुल्यदर्शना ‘इयम्’ चित्रगता वासवदत्ता... । ‘न सदृशी’ न केवलं तुल्यरूपा, ‘सा एव’ तथा सह अस्याः कोऽपि च भेदो न विद्यते इत्यर्थः ।

Notes.

गुरुजनम्—गुरुः एव जनः—कर्त्तृधारयः, तम् । Out of respect for Vasavadatta, Padmavati called her a गुरुजन ।

सदृशी—समाना इव पश्यति (= ज्ञानविषयो भवति) इति सदृशी । समान—इय + कञ् ( कर्त्तृकर्त्तरि ) + ऊनीप् ।

**Rhetoric.**—In चितगतं गुरुजनम् etc. there is the dramatic peculiarity called सन्धि [ as this is a step towards the re-union of the नायिका which is the subject-matter of the निर्वहण-सन्धि ] । ‘बीजोपगमनं सन्धिः’—सा. द. ।

### Page 163. Sloka 13.

**Sans. Expl.**—अस्येत्यादि । ‘अस्य क्षिग्धस्य वर्णस्य’ वासवदत्तायाः एतस्य मनोरमस्य वर्णस्य ‘कथं’ केन प्रकारेण ‘दारुणा’ घोरा ‘विपत्तिः’ विनाश इत्यर्थे [ संचटितेति शेषः ] । ‘इदं च चित्रे दृश्यमानं ‘मुखमाधुर्यं’ मुखस्य सौन्दर्यम् ‘कथम्’ अग्निना दूषितम् वज्रिना दग्धम् ? सर्वथा तादृशस्य रूपसम्पत्ते रौद्रीया दारुण-विपत्तिर्न संगच्छते इत्यर्थः ॥ १३ ॥

### Notes.

क्षिग्धस्य—Adj. to वर्णस्य । क्षिद् + क्त—कर्त्तरि ।

विपत्तिः—Nom. of अभवत् understood. वि-पद+क्तिन्—भावे ।

मुखमाधुर्यम्—Obj. to दूषितम् । मधुरस्य भावः माधुर्यम् ; मधुर+अध्ज् ।

मुखस्य माधुर्यम्—इत् ।

दूषितम्—दुष्+क्त—कर्म्मणि । In णिच् ‘दुष्’ is changed into दूष् ( with long ऊ ) by the rule ‘दोषो णौ’ । Another reading—जुषितम्=destroyed. ‘यूष् हिंसायाम्, जुष् च’—भ्वादिः, परस्मै । जुष्+क्त—कर्म्मणि ।

**Rhetoric.**—The fig. of speech is विषमः ( विरूपयोः संचटना ) ।

**Metre.**—अनुष्टुप् ।

**Ch of Voice.**—...दारुणया विपत्त्या [ अभूयत् ] । इदं...मुखमाधुर्यम्... अग्निः दूषितवान् ?

### Pages 164—165.

**Sans. Expl.**—‘आर्यपुत्रस्य प्रतिज्ञातिम्’ भवतः प्रतिच्छन्दकं ‘दृष्ट्वा’ ‘जानामि’ स्वप्रत्ययं द्रष्टव्यमि इत्यर्थः ‘इयं प्रतिज्ञाति’ ‘आर्यायाः’ वासवदत्तायाः ‘सदृशी, सम्यक्ताः तुल्यदर्शना न वा इति’ ।

...‘सदृश्यतया तुल्यदर्शनत्वात् इत्यर्थः...‘चितदर्शनात् प्रभृति’ यदा त्वं वासवदत्तायाः प्रतिज्ञातिं दृष्टवती तस्मात् आरभ्य इत्यर्थः प्रहृष्टोद्दिग्गाम् आह्लादितां तस्मात् च...‘प्रतिज्ञात्याः सदृशी’ प्रतिच्छन्दस्य अनुरूपा काचित् गारौ ‘इह एव’ अखिन् एव राजप्रासादि... । ‘आम्’ वाक्यार्थानुपगमपक्षकम् अत्ययम् । .....‘कन्याभावे’ अनूदावस्थायाम्...‘मम भगिनिदा इति’ एषा मम स्वसा भवति इति उक्ता ‘न्यासो निश्चितः’ चरित्रावेचनार्थं मदन्तिके रक्षिता इत्यर्थः । ‘प्रोषितभर्त्ता’ ‘प्रोषितः

विदेशस्थः 'भर्ता' स्वामी यस्याः सा [ ब्राह्मणभगिनिका ] 'परपुरुषदर्शनं परिहरति' पतिव्यतिरिक्तजनस्य समक्षं नैव आगच्छति इत्यर्थः । 'तत्' ततः 'आय्या' मायां तां ब्राह्मणभगिनिकां... ।

### Notes. Pages 164—165.

सदृशतया—इती ३या । सदृश + तल्, तया ।

सदृशी—Adj. to नारी understood.

आम्—An interjection in the sense of 'yes'.

कन्याभावे—अधिकरणे ७मी । कन्यायाः भावः—इतत्, तस्मिन् ।

प्रीषितभर्तृका—प्र + वस + क्त—कर्त्तरि = प्रीषितः, प्रीषितः भर्ता यस्याः सा— बहुव्रीहिः । समासात्; कप् is compulsory here by the rule 'नट्यातच्' ।

परपुरुषदर्शनम्—परः पुरुषः—कर्त्तृधारयः, तस्य दर्शनम्—इतत् ।

नया सह आगतम्—This means 'who will be coming with me' rather than 'who has come with me.' The suggested Expl. lessens the demerit involved in परपुरुषदर्शनं on the part of V.

Rhetoric.—In मम कन्याभावे etc. there is the dr. peculiarity called निर्णय [ of the निर्वाहण-सन्धि ] । '...निर्णयः पुनः अनुभूतायैक्यनम्'—सा द. ।

### Page 166. Sloka 14.

Sans Expl.—'यदि विप्रस्य भगिनी' पश्चाद्व्या कथिता न्यासरूपेण रचिता नारी यदि ब्राह्मणस्य स्वसा भवेत्, [ ततः सा ] 'अन्या भविष्यति' वासवदत्ता-व्यतिरिक्ता कापि नारी भविष्यति [ इति ] 'व्यक्तम्' निश्चितम् । 'परस्परगता' अन्योन्ययोर्मध्ये स्थिता 'रूपतुल्यता' आकृतेः सादृश्यं 'लोकै' जगति 'दृश्यते' [ अतः वासवदत्तायाः तुल्याकृतिः कापि ब्राह्मणभगिनी अपि भवेत् इत्यर्थः ॥ १४ ॥

### Notes.

व्यक्तम्—Adverb. वि—अञ्ज + क्त—भावे ।

परस्परगता—Adj. to रूपतुल्यता । परस्पर' गता—२तत् ।

रूपतुल्यता—Obj. of दृश्यते । तुल्यास्य भावः, तुल्याता ; तुल्या + तल् । रूपस्य तुल्यता—इतत् ।

Rhetoric.—The fig. of speech is अर्थान्तरन्यास ।

Metre.—अनुष्टुप् ।

Ch. of Voice—...भगिन्या...अन्यया भविष्यते । परस्परगता रूपतुल्याताम् ...पश्चान्नः [ वयम् ] ।

## \* Pages 167—168.

**Sans. Expl.**—...‘उज्जयिनीतः’ तन्नगर्याः, आगत इति शेषः...‘भट्टिन्याः हस्ते’ राज्ञाः पद्मावत्याः समीपे—‘तं’ प्रतिगृहीतुम् तं न्यासं पुनरादातुम्...‘स ब्राह्मणः’ येन आवन्तिका न्यासरूपेण रक्षिता इत्याशयः...‘शीघ्रं’ प्रवेश्यताम् ‘सत्वरं’ प्रासादमध्यम् आनीयताम् ‘अभ्यन्तर-समुदाचारेण’ प्रासादमध्ये कर्तव्ये न पाद्यादिदान-कार्येणा...‘ताम् आनय’ न्यस्ताम् आवन्तिकाम् प्रतिपादनार्थमिति शेषः... ।

## Notes.

भट्टिन्याः—Ref. to पद्मावती । ‘देवी कृताभिषेकायाम् इतरासु च भट्टिनी’ ।

The epithet देवी would apply to वासवदत्ता who is कृताभिषेका ।

भवितव्यम्—The Nom. is तैव understood.

प्रवेश्यताम्—प्र - विश् + शिच् + कर्मणि लोट् ताम् । Nom.—त्वया understood, Obj.—ब्राह्मणः ।

अभ्यन्तर-समुदाचारेण—करणे ङ्या । अभ्यन्तरस्य or अभ्यन्तरे समुदाचारः—इतत् or एतत् । With the formalities to be observed and the course of conduct to be followed when a stranger is conducted inside the palace.

## Page 168. Sloka 15.

**Sans. Expl.**—प्रच्छाद्येतदि । ‘शृपनेः’ राज्ञः उदयनस्य ‘हितार्थं’ राज्योद्धरणदिमङ्गलसाधनार्थम् ‘राजमहिषी’ राज्ञः कृताभिषेका पदवीं वासवदत्ता ‘प्रच्छाद्य’ गोपयित्वा ‘मया’ ‘कामम्’ सञ्छन्दम् ‘इदं’ हितम् पद्मावतीपरिणय-राज्योद्धरणादि-शुभकार्यं ‘कृतम्’ अनुष्ठितम् ‘इति’ अवेत्य’ एतत् विविच्य ‘मम’ कर्मणि नाम’ पूर्वोक्ते मम कर्तव्ये एव ‘सिद्धे’ अपि सफलतां गते अपि, ‘असौ पार्थिवः’ राजा उदयनः ‘किं’ वक्ष्यति इति कुप्यति वा खिद्यति वा इति ‘मे हृदये’ मम मनः ‘परिश्रितं’ भीतम् वर्तते ॥ १५ ॥

## Notes.

प्रच्छाद्य—प्र - छद् + शिच् + लाप् ।

राजमहिषीम्—राज्ञः महिषी—इतत्, ताम् । ‘कृताभिषेका महिषी’—अनरः ।

कामम्—Adverb. ‘कामं प्रकामेऽनुमती ।

कर्म्मणि—भावे ङी ।

हितमित्यवेत्य—Some might connect it with कृतम् । We have taken it with परिश्रितम् ।

परिशुद्धितम्—परि - शुद्ध + क्त—कर्त्तरि ।

किं वचातीति &c.—Cf. 'अवाम्निरे शवणकातरतां गतोऽस्मि'—Sak. III. Rhetoric.—The fig. of speech is विशेषोक्ति ।

Metre—वसन्ततिलक ।

Ch. of. voice.—... अहम्...इदं हितम् कृतवान्...अमुना पार्थिवेन किं वस्यते...हृदयेन परिशुद्धिर्नेन [ भूयते ] ।

Page 169—171.

Sans. Expl.—अथ राजानं प्रदर्श्य प्रतीहारी आह—एष भर्ता इत्यादि । 'उपसर्पतु' राज्ञः समीपं गच्छतु...योगम्बरायणकृतं जयशब्दं श्रुत्वा खरस्य अतिपरिचितत्वात् अथ च पूर्वमेवार्मा यामदाहं दग्ध इति विश्वासात् राजाह—'श्रुतपूर्वः' इव पूर्वपरिचित इव 'खरः' कण्ठध्वनिः । ...'खसा' भगिनी 'पद्मावल्याः हस्ते' पद्मावतीसमीपे... 'अथकिम्' समैव भगिनौ न्यास इति निश्चिन्ता । 'त्वर्थं ताम्' [ प्रतिहारौ प्रति एष आदेशः ] 'प्रियं ते निवेदयामि' अभौष्टं सन्देहं विश्वापयामि । '...दिष्ट्या' भार्येन... 'कारति' नाम् इति शेषः । ...'एष न्यासः' एषा सा ब्राह्मणस्य स्वसा मम हस्ते न्यासरूपेण स्थापिता इत्यर्थः 'निर्यातय' प्रत्यर्पय... । 'साक्षिणम्' साक्षियुक्तं यथा स्यात् तथा 'न्यासः' 'निर्यातयितव्यः' प्रत्यर्पयितव्यः । इह अत्र न्यास निर्यातन-व्यापारे...अधिकरणं साक्षी । 'नोऽशताम् इदानीम्' गृह्यताम् 'अमुना' [ इत्युक्ता न्यासं निर्यातयति ] ।

जयतु etc. — This was acc. to the custom of uttering जयशब्द while approaching the king. Acc. to पद्मानभ and others जयतु and जयन्तु are not to be used ( अनभिधानात् ) and जयति and जयन्ति are to be used in their place 'जे सुवन्वोऽस्मिन्मौ' ।

त्वर्थं तां भगिनिका —Here भगिनिका means भगिनिकानयनम् ।

श्रुतपूर्वः—पूर्वम् श्रुतः इति श्रुतपूर्वः—सुप् सुपेति समासः । 'भूतपूर्व' चरट् इति निहृष्टात् श्रुतशब्दस्य पूर्वनिपातः । Though the voice was too well-known to the king yet he failed to recognise the minister, as he believed that the minister had been consumed by fire at Lavanaka and also because Yaug. was still under his guise.

त्वर्थं तां—खर + शिच् + कर्मवार्थं क्रीट् तां ।

ते—क्रियायोगे षर्थी in connection with the verb निवेदयामि ।



निर्यातय—निर्- -व्यत (चुरादि) + लोट् हि । 'निर्यातन' वैरगृही दाने  
न्यासार्थेयि च—इति मेदिनी ।

साक्षिमत—Adverb. साक्षिन् + मतुप् ।

अधिकरणम्—विधेय to the उद्देश्य word रैभ्यः and अवभवती । अवि-  
ह + लुट्—अधिकरणवाच्ये । अधिकरण means 'court'. Here it means  
perhaps 'court officers' standing as witnesses, the two  
functions being conceived as combined here.

Rhetoric—In निर्यातय पद्मावति etc., there is the dramatic  
peculiarity called उपदेशन । 'शिक्षा स्यादुपदेशनम्' ।

### Page 172.

Sans. Expl.—'आवन्तिका निर्वर्ण्य' आवन्तिकावेशधारिणीं वासवदत्तां मुहुः  
विलोक्य 'अशो' आश्रय्ये अव्ययम् । 'कथं महासेनपुत्री' किम् एषा प्रद्योतस्य कणा  
वासवदत्ता [ परकलत्रमुखदर्शनं परिहरता राज्ञा पूर्वं न दृष्टा वासवदत्ता, सम्प्रति  
धात्रीवचनात् तामालोक्य एतदाह इति बोद्धव्यम् ] । 'प्रविश त्वम् अभ्यन्तरम्' प्रासादमध्यं  
याहि । 'न खलु प्रवेष्टव्यम्' न अन्तर्गृहं यातव्यम् [ यौगन्धरायणस्य वासवदत्तायाश्च  
सम्यङ्-निर्णयात् परं तथा वासवदत्ताप्रतियुद्धो भवेत् इत्याशयेन एतदाह ] 'मम भगिनी'  
मम स्वसा [ सा मम भगिनो चेत् कथमन्तःपुरं गमिष्यति ? ] 'महासेनपुत्री खलु एषा'  
एषा वासवदत्ता एव [ अनेन राज्ञः निर्णयो जातः इति सूचितम् ] ।

### Notes.

निर्वर्ण्य—निर्- -वर्ण + णिच् + लृप् ।

कथं महासेनपुत्री—In order to avoid the sight of another's  
wife, the king did not see Vasava. so long.

न खलु न खलु—अविगे दिवक्तिः । The minister detains her with  
the view of having her re-united with the husband after  
full recognition.

### Page 173. Sloka 16.

Sans. Expl.—[ 'भो राजन्' ] 'भारतानां कुली' भरतवंशीयानां राज्ञा वंशे  
'जातः' त्वम् उत्पन्नोऽसि [ एतत्कुलसम्भूतानां राज्ञा मनः परस्त्रीविमुखप्रवृत्ति इति  
प्रसिद्धिः परस्त्री त्वया नैव अभ्यन्तरं गेतव्या इति भावः ] 'विनीतः' विनयसम्पन्न  
[ अतः दुर्विनीतत्वं न करिष्यसि इति भावः ] 'ज्ञानवान्' विवेकसम्पन्नः 'शुचिः'  
पवित्रसम्पन्नः । 'तत्' तस्मात् राजवर्णस्य देशिकः' राजवर्णप्रवर्तकः अन्वेषामपि

राजा धर्मोपदेष्टा सन् त्वं बलात् धर्मोद्युक्तोऽपि न भवसि' परपत्नीं बलीय गृहीतुं न भवसि ॥१६॥

**Notes. Sloka 16.**

भारतानाम्—भरतस्य गोत्रापत्यानि पुत्रांसः इति भारताः ; the descendants of भरत । भरत was the illustrious son of द्रुपन्त ( and शकुन्तला ) from whom were descended the Pandavas. Udayana was fifth in descent from अभिमन्यु, the son of अञ्जु । Thus अभिमन्यु, परीक्षित, जनमेजय, शतानीक, सहस्रानीक, उदयन । See विश्वपुराण IV. 19.

विनीतः etc.—The adjectives indicate that the king was in no way expected to do the impolite act of taking hold of another's wife by sending her inside his harem.

देशिकः—Adj. to त्वम् । देशिन् शीलमस्य इति देशी । दिश + णिनि - कर्त्तरि । देशी एव इति देशिकः देशिन् + कन् - स्त्री । Cf. आदेशिकः—page 12. Text. बलात्—ल्यबलोपे कर्मणि प्रसी । —बलम् आग्रित्य इत्यर्थः ।

Rhetoric.—The fig. of speech is उदात्त । Def.—‘उदात्तं वस्तुनः सम्पदं महतां चोपलक्षणम्’ । [ No काव्यलिङ्ग as a हेतुवाचक word ( तत् ) has been explicitly used ]. The dr. peculiarity is नीतिः ।

Metre.—अनुष्टुप् ।

Ch. of voice. [ त्वया ]...जातेन विनीतेन ज्ञानवता यच्चिन्ना [ भूयते ]...

देशिकेन [ त्वया ]...अहं ते ।

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Sans. Expl.—...भवत्वित्यादि । ‘भवतु’ न परभाष्याम् लिपिसे इत्यर्थः [ तथापि ]—‘रूपसादृश्यम्’ वासवदत्तया सह अस्याः तुल्यरूपताम् । ‘संक्षिप्यताम्’ प्रतिसंज्ञिताम् अपनीयताम् इत्यर्थः ‘यवनिका’ अवगुह्यनम् । ‘जयतु स्वामी’ इति योगेश्वरायनस्य तथा ‘जयतु आर्यपुत्रः’ इत्यनेन वासवदत्ताया आत्मप्रकाशः । ‘अये’ हर्षे [ अभीष्टजनस्य अप्रत्याशितरूपेण लाभादयं हर्षः ]

**Notes.**

रूपसादृश्यम्—सदृश्यस्य भावः सादृश्यम्, सदृश + ष्यञ् । रूपस्य सादृश्यम्, इत् ।

संक्षिप्यताम्—सम् - क्षिप् + कर्मणि लोट् - ताम् । Nom.—त्वया understood. The existence of the Purdah system can be traced even to the remote age of the author.

यवनिका—युनाति (आवृणोति) अनया इति यवनिका । यु + लाट् करणे + ऊनप् । Then स्थाये कन् ( + टाप् ) । Also spelt with न । The word means 'a curtain', here it means 'a veil.' Some take it here to mean 'curtain' behind which Vasavadatta might have been placed. Their case does not seem to be very strong ; because, in all propriety, she was produced personally before दैव्य and वसुन्धरा who were asked to be witnesses.

[ Some are of opinion that the curtains used in the representation of a drama were called यवनिका as dramas in India were developed under Greek (यवन) influence ].

जयतु खानी—Yaug. here is expected to have taken off his guise.

Rhetoric.—The dr. peculiarity is कृति । 'लब्धार्थागमनं कृतिः'—सा. द. ।

### Page 174. Sloka 17.

Sans. Expl.—किं न इत्यादि 'ना' वासवदत्ता 'मया भूयः दृश्यते' पूर्वमपि समुद्रगृहे दृष्टा पुनरपि अत्र दृश्यते इत्यर्थः । 'किं न' वितर्के 'इदं सत्यम्' वासवदत्तादर्शनं तत्त्वत एव भवति [ अथवा ] 'स्वप्नः' अप्रकृतविषयः [ जागर्ध्मि स्वपिनि वा इति सन्देहः ] । 'अनया' वासवदत्तया 'एवं दृष्ट्या अपि' समुद्रगृहे अनेनैव रूपेण अवलोकितया अपि 'तदा' तस्मिन् समये 'अत्र' वक्षितः प्रतारितः अभवत्, न तु तां तदा लब्धवान् इत्यर्थः ॥१७॥

### Notes.

भूयः—Adverb. She was once seen before at समुद्रगृहे in Rajagriha.

स्वप्नः—विषय to the उद्देश्य word 'इदम्' । स्वप् + नन्, by the rule 'स्वपो नन्' ।

दृष्ट्या—Adj. to अनया, the Nom. of वक्षितः ।

Rhetoric.—The fig. of speech is सन्देहः ।

Metre.—अनुष्टुप् ।

Ch. of voice—ताम् अस्मिन्...पश्यामि...अनेन सत्येन...स्वप्नेन...[ भूयते ] । इयम्...दृष्टा...नां वक्षितवती ।

### Page 174.

Sans. Expl.—स्वामिन्, देव्यपमयनेत्यादि । 'देव्यपमयनेन' देवीं वासवदत्तां 'प्रख्यापयन्' नीत्वा इत्यर्थः 'कृतापराधः खलु अहम्' अहमेव दोषम् अनुष्ठितवान्

( नात्र भवती वक्षने देव्या अपराधः, यतः मङ्गिहितम् एव अज्ञातवास-समुदाचारं रक्षन्ती सा भवद्भ्यः न तदा पर्य्यहरत् इत्याशयः ).....‘चतुर्म् अहंति’ मां क्षमताम्... ‘योगम्भरायणः भवान् ननु’ सर्व्वथैव राज्ञः हितकारी इत्यर्थः । [ अतः क्षमाप्रार्थनावसरः नैव विद्यते इति भावः ] ।

**Notes.**

देव्यपनयनेन—करणे श्या । देव्याः अपनयनम्—इतत्, तेन ।

कृतापराधः—Adj. to अहम् । कृतः अपराधः येन सः—बहुव्रीहिः ।

Rhetoric.—The dr. peculiarity is प्रसाद [ of the निर्व्वहणसन्धि ] । Def.—‘शुश्रूषादिः प्रसादः स्यात्’ ।

**Page 174. Sloka 18.**

Sans. Expl.—योगम्भरायणस्य निरुद्धं स्वामिहितकारित्वं प्रपञ्चयति—निथ्योन्मादः इत्यादिना । ‘निथ्योन्मादः’ च क्लीब उन्मत्तवदाचरणैः ‘युञ्जैश्च’ रणैश्च ‘शास्त्रदृष्टैः मन्त्रितैः च’ तथा नीतिशास्त्रानुमोदिताभिर्मन्त्रणाभिश्च इत्येतैः ‘भवद्भ्यतः’ खलु भवतः चेष्टाभिरेव ‘मञ्जमानाः वयं’ अनर्थसलिलं विपद्यमानाः वयम् ‘समुद्भृताः’ विपद्ः रक्षताः । पूर्व्वं त्वमेव उज्जयिन्याम् उन्मत्तवत् भूमन् आत्मपरपक्षयोः द्वि-चयोपायान् विधाय युञ्जैः परपक्षम् आकुलयन् मां शत्रुकृतावरोधात् उज्जयिन्याम् इत्यनेन राजभक्तिस्ते पूर्व्वमेव दर्शिता, अतः सर्व्वथा मम हितकारिणस्ते क्षमाप्रार्थनया प्रयोजनं नास्तीति इत्यर्थः ॥१८॥

**Notes.**

निथ्योन्मादः—करणे श्या । निथ्या उन्मादाः—कर्णधारयः तैः । When Udayana was captured by Pradyota, the king of Ujjayini, Yang. went there as a mad man and with the help of Rumanwat, disguised as a यमण-mendicant, and Vasantaka, as an old and deformed Brahmin, contrived to humble down the enemy in a number of skirmishes and was at last successful in releasing the king. This forms the subject-matter of the play called प्रतिज्ञा-योगम्भरायण also called ‘प्रतिज्ञा-नाटिका’ by Bhasa. [ Bhasa’s version differs slightly from that of the कथासरित्-सागर ] ।

शास्त्रदृष्टः—Adj. to मन्त्रितैः । शास्त्रेण दृष्टाः, तैः—इतत् ।

मन्त्रितैः—करणे श्या । मन्त्र + त्त—भावे ।

भवद्दयवाः—करण इया । भवतः यवाः—इतत्, ते ।

मञ्जमानाः—Adj. to वयम् । मञ्ज+मानच् The root has been used in आत्मनेपद by the dictum 'आत्मनेपदमिच्छति परस्मैपदिनः कश्चित्' ।

समुद्भूताः—सम्-उत्-ष्ट+क्त—कर्म्मणि । Nom.—भवता understood or, मिथ्योन्मादैः etc.

Rhetoric.—The dr. peculiarity is निर्णय । '—निर्णयः पुनः । अनुभूतार्थकथनम्'—सा. द.

Ch. of voice—...मञ्जमानान् अस्मान् समुद्भूतवान् [ भवान् ] [ or, समुद्भूतवन्तः भवद्दयवाः etc. ] ।

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Sans. Expl.—स्वामिभाग्यानाम् इत्यादि । अथ आत्मज्ञाणां परिहरन् आह— 'स्वामिभाग्यानाम्' प्रभोः राज्ञः अदृष्टलभ्यानां इच्छितयादीनाम् 'अनुगन्तारः वयम्' अस्मा दृशाः राजकर्म्मकराः अनुयायिन एव । [ राज्ञः अनुदयस्तस्यैव अदृष्टवशात् भवति, वयं तु केवलं निमित्तमावम् इत्यर्थः ] । 'अस्मद्' विख्याते । 'आर्या खलु इयम्' आवन्तिका ममैव भर्तुर्ज्येष्ठा मङ्गिवी । 'आर्ये' पूज्ये 'सखीजनसमुदाचारेण' भवतीं प्रति सखीवत् व्यवहारेण 'अज्ञानत्या' आर्या भवतीं न अवगच्छत्या मया 'अतिमान्ताः समुदाचारः' लङ्किता कर्त्तव्यपद्धतिः, अतः मया अपराधः कृत एव इत्यर्थः । 'तत्' तव्यात् 'शीर्षेण' मस्तकेन मस्तकम् अवनमय्य प्रणमनेन इत्यर्थः, 'प्रसादयामि' अनुनयामि इत्यर्थः । [ 'पद्मावतीम् उत्थाप्य' प्रणामनताम् इति पूर्ववाक्यात् अनुमेयम् ]... 'अविचित्रे' चिरं पतिसाहचर्यसौभाग्यवती... । 'अपराध्यति' अपराधकर्त्ता । 'अर्थिनः' अर्थिजनस्य मम 'स्वम्' आत्म्यं 'शरीरम्' 'नाम' अनुपपत्ति अवयवम्, अपराध्यति, तव शरणागततायाः मम दोषः न तु तव । यद्वा 'अर्थिनः' यौगन्धरायणस्य 'स्वम्' आत्म्यम् आयत्ताकृतमित्यर्थः शरीरम्, ममेति शेषः अपराध्यति । यौगन्धरायणस्य वचने स्थितायाः मम न किमपि स्वात्मज्ञासासीत् । कार्यवशात् तदधीनस्य मद्देहस्यैव अपराधः, न भवत्याः ।

### Notes

स्वामिभाग्यानाम्—कर्म्मणि इष्टी । स्वामिनः भाग्यानि—इतत्, तेषाम् ।

अनुगन्तारः—Adj. to वयम् । अनु-गम्+हृच्-कर्त्तरि ।

सखीजनसमुदाचारेण—करणे इया । सखी एव जनः—कर्म्मधारयः, तस्य समुदाचारः—इतत्, तेन । The word समुदाचारः is very frequently used by Bhasa like the word समवस्था by Kalidasa. समुदाचार occurs also in Kalidasa's अनुनया Act V.

अज्ञानत्वा—Adj. to मया understood. नञ्-ज्ञ+शब्द+ङीप्, इया ।  
Nom. of अतिश्रान्तः ।

शीर्षेण—कारणे इया ।

अविधवे—सम्बोधन । विगतः धवः ( =पतिः) यस्याः सा विधवा—बहुव्रीहिः ।  
न विधवा नञ्त्तत् । This benediction comes uppermost in  
Vasavadatta's mind as: she, on her own part, knows the  
pangs of separation from husband.

अर्थस्मृ—Adj. to शरीरम् । अर्थिन् स्मृ इत्तत् । [ The reading  
seems to be corrupt here ]. See Sans. Expl. Woolner  
explains it as—“If anything offends, it is your suppliant  
form.” In this Expl. अर्थिन् refers to पद्मावती ।

Rhetoric.—In स्वामिभाग्यानाम् etc. and in उत्तिष्ठ etc. there is  
the dr. peculiarity भाषण [ of the निर्वहणसन्धि ] । Def.—  
‘सामदानादि भाषणम्’—सा. द. ।

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Sans. Expl.—‘अनुगृहीता अस्मि’ तव स्नेहनामेन इति शेषः । अथ वासव  
दत्तायाः अपनयने हेतुं प्रवृत्ति—वयस्येत्यादि ‘वयस्य’ हे वयो इत्यर्थः...‘देव्यपनये’  
देव्याः वासवदत्तायाः अन्यत्र नयने ‘का कृता ते बुद्धिः’ किं फलमुद्दिश्य त्वया मतिः  
कृता ? अथ देव्यपनयफलमाह—‘कौशाब्धोमाव’ परिपालयामि इति’ शत्रुहृत्तात्  
कौशाब्धीराज्यम् उद्धरिष्यामि इति [ तच्च पद्मावती-परिणयेन सगंधाधिपतेः साहाय्यं  
प्राप्य इत्यवधार्यम् ] ।...‘कं नासकारणम्’ कस्मात् देवो न्यास इति रचिता ? पुण्यक-  
भद्रादिभिः ‘आदेशिकैः’ भविष्यद्वक्तृभिः ‘आदिष्टा’ कथिता ‘स्वामिना’ भवतः ‘देवो’  
भविष्यति’ राज्ञी भविष्यति, पद्मावत्या भवतः परिणयो भविष्यति इति आदेशिकेभ्यः  
ज्ञात्वा मया वासवदत्ता न्यास इति पद्मावतीहृत्ते प्रचिता इत्यर्थः । ‘इदम्’ न्यासरक्षणं  
‘अपि’ प्रश्ने... । ‘शठः खलु’ तञ्ज्ञात्वा अपि नावदत् अतः वक्षक एव... । देव्याः  
कुशलनिवेदनार्थम् कुशलिनी वासवदत्ता इति ज्ञापनार्थम्...‘प्रतिनिवर्त्तताम्’ गच्छतु  
उज्जयिनीम् इति शेषः ।...‘न न’ रैभ्यश्चात्रभवती च न केवलं गमिष्यतः, अपि तु  
सर्व्वे एव वयम् ।

### Notes.

देव्यपनये—अधिकरणे ७मी । अप-नी+अच्-भावे = अपनयः ( = अप-  
नयनम् ), तद्धिन् ।

ते—अव्यय meaning ‘त्वया’ । ‘ते-नेशब्दी निपातेषु’ इति वामनः ।

कौशाब्धीमावम्—कौशाब्धी एव इति कौशाब्धीमावम्—नित्यसमासः, तत् ।

कौशाब्धी was the capital of वत्सराजा । Here by कौशाब्धी, the whole kingdom of वत्सराजा is meant. Yaugandharayana's object was to bring about the marriage of पद्मावती, the princess of Magadha, with Udayana and thereby to recover वत्सराजा with the help of the king of Magadha.

N. B. कौशाब्धी has been identified with the modern Kosam, a village situated near Allahabad. It was one of the most ancient cities being mentioned in the Ramayana and the शतपथब्राह्मण । Also see F. N. P 23 INTRO.

कौशाब्धीमाव' परिपालयामि इति—Simply that I (as your minister) should rule the country of कौशाब्धी which you have lost. Whatever may be the grammatical position of माव here, it certainly means 'simply', 'only' (अवधारण) । Some take it to mean कृतम् (entire). 'माव' कात् 'के' अवधारणे । In that case the exposition should be कृतम् कौशाब्धी इति कौशाब्धीमावम् । Here also the विग्रहवाक्यः is अस्वपद but not with एव (which means अवधारण) ।

न्यासकारण—न्यासस्य कारणम्—इतत् ।

पुष्यकभद्रादिभिः Adj. to आदेशिकैः । पुष्यकभद्र was the name of an astrologer ; पुष्यकभद्रः आदिः येषाम्—बहुव्रोहिः, तैः ।

( See P. 12 Text )

आदेशिकैः—Nom. of आदिष्टा । आदेशः ( Prediction ) एवाम् अस्ति इति आदेशिकाः । आदेश+उन्, तैः । Or, आ-दिश+णिनि=आदेशिन्, ते एव इति आदेशिकाः ; आदेशिन्+क-स्वार्थे । हेमचन्द्र cites the word आदेशिन् to mean 'an astrologer.'

शठः खलु कर्मणाम्—See Sloka 14, Act I.

सर्वैः एव ज्ञातम्—Most probably सर्व्व does not include वसन्तक ।

कुशलनिवेदनार्थम्—कुशलस्य निवेदनम्—इतत् ; तस्यै इदम् इति कुशल-निवेदनार्थम्—नित्यसमासः ।

### Page 178. Sloka 19.

Sans. Expl.—( 'भरतवाक्यम्' सूत्रधारकृत-नाटकोपसंहारवाक्यम् )—इतिमित्यादि । 'नः' अस्माकं, प्रजानाम् इत्यर्थः 'राजसिंहः' श्रीहो राजा 'सागरपर्यन्ता' समुद्रसीमा 'हिमवद्विन्ध्यकुशल्याम्' हिमवान् हिमाचलः विन्ध्यश्च कुशली कर्णभूषणे यस्याः ताम्, हिमवतस्य विन्ध्येन च शोभिताम् इत्यर्थः 'एकातपमाह्वानम्' एकम् एव आतपम्

राजकुलम् 'अङ्कः' चिह्नं यस्याः ताम्, अनन्यशासनाम् इत्यर्थः 'इमां महीम्' एतां पृथ्वीं 'प्रशास्तु' स्वप्रभावेन पालयतु । अस्माकं राजा प्रतापेन सर्व्यां महीं स्वायतां करोतु इत्यर्थः ॥१६॥

### Notes

**भरतवाक्यम्**—What follows ( viz. the concluding verse ) is a benediction from the lips of the सूत्रधार । This is one of the chief characteristics of a Sanskrit drama. भरत—is a synonym of नट । 'भरता इत्यपि नटा शरणास्तु कुशीलवाः'—इत्यमरः । This utterance is called भरत-वाक्य because it is pronounced by the सूत्रधार, the principal भरत ( i. e. नट ), and also perhaps is intended to commemorate the name of sage Bharata, the father of Indian dramaturgy.

**इमां &c.**—Six out of twelve dramas of Bhasa end with almost the same benedictory verse.

**सागरपर्यन्ताम्**—Adj. to महीम् । सागरः पर्यन्तः ( =सीमा ) यस्याः—बहुव्रीहिः, ताम् ।

**हिमवद्विन्ध्यकुण्डलाम्**—हिमवान् च विन्ध्या -द्वन्द्वः, तौ कुण्डले यस्याः—बहुव्रीहिः, ताम् ।

**एकातपवाङ्काम्**—आतपात् वायते इति आतपवत् ; umbrella. आतप - द्र + क । एकम् आतपवत्—कर्म्मधारयः, तत् अङ्कः यस्याः—बहुव्रीहिः, ताम् ।

**राजसिंहः**—Nom. of प्रशास्तु । राजा सिंह इव—उपमित-तत् । It cannot be said definitely whether this is a proper name or a benedictory epithet of the then reigning king.

**प्रशास्तु**—प्र—शास् + लोट् तु ।

**Rhetoric.**—The dr. peculiarity is प्रशस्ति । Def.—'उपदे शादि-शान्तिस्तु प्रशस्तिरभिधीयते'—सा. द. ।

**Ch. of Voice**—राजसिंहेन सागरपर्यन्ता—कुण्डला—पवाङ्का इयं मही प्रशास्यताम् ।

**निष्क्रान्ताः** सर्व्वे इति अङ्कपरिसमाप्तिः ।

**अङ्कः**—'अन्तर्निष्क्रान्तनिष्ठिलपात्रोऽङ्क इति कौर्त्तितः'—सा. द. । See P. 49 ante.

**स्वप्ननाटकमवसितम्** इत्यनेन नाटक-परिसमाप्तिरुच्यते ।

**अवसितम्**—अव - सो + क्त—कर्त्तरि । For the meaning, cf. अवसान ।



## Appendix I.

### श्रीसोमदेवभट्टविरचितः कथासरित्सागरः ।

लावाणको नाम तृतीयो लम्बकः । \*

प्रथमस्तरङ्गः ।

एवं स राजा वत्सेशः क्रमेण सुतरामभूत् ।  
 प्रातःवासवदत्तस्तत्सुखासक्तैः कामानसः ॥३॥  
 यौगन्धरायणश्चास्य महामन्त्री दिवानिशम् ।  
 सेनापतीरुभण्वाश्च राज्यभारमुदूहृतः ॥४॥  
 स कदाचिच्च चिन्तावानानीय रजमौ गृहम् ।  
 निजगाद हस्तवन् मन्त्री यौगन्धरायणः ॥५॥  
 पाण्डवान्वयजातोऽयं वत्सेशोऽस्य च भेदिनी ।  
 कुलक्रमागता कृत्स्ना परं च गजसाहचर्यम् ॥६॥  
 तत्सर्वमजिगीषेण त्यक्तमेनेन भूभृता ।  
 ब्रह्मैव चास्य संजातं राज्यमेकत मण्डलि ॥७॥  
 स्वैर्मदसृगयासक्तो निश्चिन्तो ह्येष तिष्ठति ।  
 अस्मात् राज्यचिन्ता च सर्वानेन समर्पिता ॥८॥  
 तदध्याभिः स्वबुद्धैरेव तथा कार्यं यथैव तत् ।  
 सप्तगृथिवीराज्यं प्राप्नोत्येव क्रमागतम् ॥९॥  
 एवं कृते हि भक्तिश्च मन्त्रिता च कृता भवेत् ॥१०॥  
 परिपश्यी च तत्रैकः प्रद्योतोऽग्रे मगधेश्वरः ।  
 पार्श्विगाहः स हि सदा पश्चात् कोपं करोति नः ॥११॥  
 तदस्य कन्यकारक्षमस्ति पश्चावतीति यत् ।  
 तदस्य वत्सेराजस्य कृते याचामहे वयम् ॥१२॥  
 कन्यां वासवदत्तां च स्थापयित्वा स्वबुद्धितः ।  
 दत्त्वाग्निं वासके ब्रूमो देवी दग्धेति सर्वतः ॥१३॥

\* Suitably abridged.

† प्रद्योत is the name of the father of पश्चावती । S. V. mentions the name of the brother only, viz. दर्शक ( which name occurs also in Budha-swamin's उद्भृत्कथाज्ञोक्तसंग्रह ) ।

नान्यथा तां सुतां राज्ञे ददाति मगधाधिपः ।  
 एतदर्थं स हि भयं प्रार्थितः पूर्वमुक्तवान् ॥२२॥  
 नाहं वत्से शरायैतां दास्याम्यात्माधिकां सुताम् ।  
 तस्य वासवदत्तायां छेदो हि समञ्जानिति ॥२३॥  
 सत्यां देव्यां च वत्से शो नैवान्यां परिषेव्यति ।  
 देवीं दग्धेति जाताय। ख्यातौ सर्वं तु सित्स्यति ॥२४॥  
 पद्मावत्यां च लम्बायां सन्ध्यां मगधाधिपः ।  
 पश्चात्कोपं न कुरुते सहायत्वं च गच्छति ॥२५॥  
 ततः पूर्वां दिशं जंतुं गच्छामोऽन्यांश्च तत्क्रमात् ।  
 इत्थं वत्से शरस्यैतां साधयामोऽखिलां भुवम् ॥२६॥  
 ह्यतोदयोगेषु चात्मासु पृथिवीनिष भूपतिः ।  
 प्राप्नुयादेव पूर्वं हि दिव्या वार्गवमब्रवीत् ॥२७॥  
 बहुदोषो हि विरहो राज्ञो वासवदत्तया ।  
 एवं हनन्वतोक्तः सन्नाह यौगन्धरायणः ॥२८॥  
 नान्यथोद्योगामङ्घ्रिः स्वादनुद्योगे च निश्चितम् ।  
 राजानि व्यसन्ति तन्मन्त्रश्चेदपि यथास्थितम् ॥२९॥  
 अथ देवीपितृशृङ्गमहासेनाद् विशङ्कसे ।  
 स सपुत्रश्च देवी च वचः कुरुत एव मे ॥३०॥  
 इत्येतन्निश्चितमतेः श्रुत्वा यौगन्धरायणान् ।  
 हनन्त्वामब्रवीदेव तर्हि यदोष निश्चयः ॥३०४॥  
 तद्गोपालकमानीय देव्यां भ्रातरमाहृतम् ।  
 संमन्त्र्य च समं तेन सम्यक् सर्वं विधीयताम् ॥३०५॥  
 एवमस्त्विति वक्ति स्म ततो यौगन्धरायणः ।  
 तत्प्रयत्याद्दहन्त्वांश्च चक्रो कर्तव्यनिश्चयम् ॥३०६॥  
 अन्धेन्द्र मन्त्रिमुख्यौ तौ दूतं व्यसज्जतां निजम् ।  
 गोपालकं तन्मनितुसुल्कण्डाव्यपदेशतः ॥३०७॥  
 आगतं तदहश्चैनं स्त्रैरं यौगन्धरायणः ।  
 निनाय स वमन्त्वां गृहं गोपालकं निशि ॥३०८॥  
 स च राजहितैषी सन् दुःखावहमपि स्वसुः ।  
 गोपालकोऽनुमने तत्कारणं हि सतां वचः ॥३०९॥

एवमेतद्विनिश्चित्य ततो योगन्धरायः ।  
 गोपालको रमण्यां च ततो मन्त्रमिति व्यधुः ॥११८॥  
 युक्त्वा लावाणकं यामः सङ्ग देव्या नृपेण च ।  
 पर्यन्तो मगधासन्नवर्ती हि विषयोऽस्ति सः ॥११९॥  
 सुभगाखेटभूमित्वाद राज्ञश्चासन्निधानकृत् ।  
 तन्नाम्नः पुरमादीप्य क्रियते यज्ञि चिन्तितम् ॥१२०॥  
 देवी च स्थापयते नीत्वा युक्ता पद्मावतीगृहे ।  
 छन्नस्थितायाः येनास्याः सर्वे स्याञ्छीलसान्विष्टौ ॥१२१॥  
 एवं रात्रौ मिथः कृत्वा मन्त्रं सर्वेऽपरेऽङ्गि ।  
 योगन्धरायणाद्यास्तं प्राविशन् राजमन्दिरम् ॥१२२॥  
 तत्रैवमथ विज्ञप्तो वत्सराजो रमण्यता ।  
 देव लावाणकेऽस्माकं गतानां वर्तते शिवम् ॥१२३॥  
 स चातिरम्यो विषयस्तत्र चाखेटभूमयः ।  
 शोभनाः सन्ति ते राजन्नङ्घ्रासाश्च सुगन्धाः ॥१२४॥  
 वाधते तं च नैकव्यात् सर्वं स मगधेश्वरः ।  
 तत्तत्र रक्षाहेतोश्च विनीदय च गम्यताम् ॥१२५॥  
 एतच्छ्रुत्वा स वत्सेशः समं वासवदत्तया  
 क्रीडैकलाससञ्चक्रे गन्तुं लावाणके मतिम् ॥१२६॥  
 इति लावाणके प्रथमस्तरङ्गः ।

### अथ द्वितीयस्तरङ्गः ।

ततः पूर्वोक्तया युक्ता वत्सराजं सवन्नभम् ।  
 योगन्धरायणाद्यास्तं निन्यु लावाणकं प्रति ॥१॥  
 वत्सेश्वरोऽपि निवसंस्तस्मिन्देशे दवीयसीम् ।  
 चाखेटकार्यमटवीमटति अ दिने दिने ॥५॥  
 एकस्मिन्दिवसे तस्मिन् राजन्वाखेटकं गते ।  
 कर्तव्यसंविदं कृत्वा गोपालकासमन्वितः ॥६॥

यौगन्धरायणी धीमान् सखन्वद्वसन्तकः १  
 देव्या वासवदत्तया विजने निकटं ययौ ॥७॥  
 तत्र तां राजकार्येऽव माहाय्ये तत्तदुक्तिभिः ।  
 प्रह्वामभ्ययामास भ्रात्रा पूर्वं प्रबोधिताम् ॥८॥  
 सामुम्ने च विरहलक्ष्मिंशदायि तदात्मनः ।  
 किं नाम न सहन्ते हि भर्तुः भक्ताः कुलाङ्गनाः ॥९॥  
 ततस्मां ब्राह्मणीरूपां देवीं यौगन्धरायणः ।  
 स चकार कृतौ दत्त्वा योगं रूपविवर्तनम् ॥१०॥  
 वसन्तकं च कृतवान् कारणं वटुककृपिणम् ।\*  
 आत्मना च तथैवाभूत् स्थविरब्राह्मणाकृतिः ॥११॥  
 तथारूपां गृहीत्वाथ तां देवीं स महासतिः ।  
 वसन्तकसखः स्वैरं प्रतस्थे मगधान् प्रति ॥१२॥  
 तथा वासवदत्ता मा स्वगृहान्निर्गता सती ।  
 अगच्छित्तेन भर्तारं पन्थानं वपुषा पुनः ॥१३॥  
 तन्मन्दिरमथादीप्य दहमेन रुमन्वता ।  
 ह्रा ह्रा वसन्तकयुता देवी दग्धेत्यघोषयत् ॥१४॥

यौगन्धरायणः सोऽथ मह वासवदत्तया ।  
 वसन्तकेन च प्राप मगधाधिपतेः पुरम् ॥१५॥  
 तवोद्यानगतां दृष्ट्वा समं ताभ्यामुपाययौ ।  
 पद्मावतीं राजसुतां वार्यमाप्नोऽपि रक्षिभिः ॥१७॥  
 पद्मावत्याश्च दृष्ट्वैव ब्राह्मणीरूपधारिणीम् ।  
 देवीं वासवदत्तां तां दृष्ट्वा प्रोत्तरजायत ॥१८॥  
 सा रक्षिणो निविध्यैव ततो यौगन्धरायणम् ।  
 आनाशयद् राजकन्या ब्राह्मणाकृतिमन्तिकम् ॥१९॥  
 पप्रच्छ च महाब्रह्मन् का ते बाष्ठा भवन्त्यसौ ।  
 किमर्थमागतोऽसौति सोऽपि तां प्रत्यभाषत ॥२०॥  
 इत्यभावमिका नाम राजपुत्रि सुतां नमः ।  
 अस्याश्च भर्ता व्यसनी त्यक्ते मां कुवन्निदं गतः ॥२१॥

\* In S. V., Vasantaka does not accompany Yang. to Rajagriha.

† Described as स्वरा in S. V.

तदीतां स्थापयाम्यद्य हस्ते यशस्विनि ।  
 यावत्तमानशाय्यस्या गत्वान्विध्याचिकात् पतिम् ॥२२॥  
 भ्राता काण्वटुश्चायमिहैवास्याः समीपगः ।  
 तिष्ठत्येकाकिनी भावदुःखं येन न यात्यसौ ॥२३॥  
 इत्युक्त्वा राजतनयामङ्गीकृतवचास्तथा ।  
 तामामन्त्र्य स सन्ध्याम्नी द्रुतं लावाणकं ययौ ॥२४॥  
 ततो वासवदत्ता तां स्थितामावन्तिकास्थया ।  
 वसन्तकं चानुगतं तं काण्वटुरुपिणम् ॥२५॥  
 सहादाय कृतोदारसत्कारा खेहशालिनी ।  
 पद्मावती स्वभवनं विवेश बहुकौतुकम् ॥२६॥  
 तत वासवदत्ता च प्रविष्टा चित्तभित्तिषु ।  
 पश्यन्ती रामचरिते सीतां सेहे निजव्यथाम् ॥२७॥  
 तामुत्तमां विनिश्चित्य मङ्गाहैरात्मनः समैः ।  
 पद्मावती यथाकाममुपचारैरुपाचरन् ॥२८॥  
 अथ वासवदत्तास्याश्रमे देव्याः प्रसङ्गतः ।  
 अस्नानमालातिलकौ वस्त्रेणात् पूर्वश्चिन्तितौ ॥२९॥  
 अन्तरेऽतिदूरासु भान्वालिटकभूमिषु ।  
 वत्सराजशिरादामात् सायं लावाणकं पुनः ॥३०॥  
 भस्मीकृतमपश्यच्च तन्तान्तःपुरमग्निना ।  
 देवीं दग्धां च शुश्राव मन्त्रिभ्यः स्ववसन्तकाम् ॥३१॥  
 श्रुत्वा च चापतद् भूमी मोहेन हतचेतनः ।  
 तद् दुःखानुभवक्लेशमपाकर्तुं निवेष्टता ॥३२॥  
 अथाच्च लम्बसंश्रः संज्ज्वाल हृदये शुषा ।  
 आविष्ट इव ततस्तद्देवीदाहोष्णपिना ॥३३॥  
 विलपन्नश्च दुःखातो देहत्यागे कसंमुखः ।  
 अथापरि स वृपतिः संश्रुत्यैतदधिगत्यत् ॥३४॥  
 विद्याधराक्षिपः पुनो देव्यास्तस्या भविष्यति ।  
 एतन्मै नारदमुनिर्वर्त्ति अ न च तन्मृषा ॥३५॥  
 इयं किमपि नीतिषु प्रयुक्ता मन्त्रिभिर्भवेत् ।  
 अतो नम भवेज्जातु तथा देव्या समागमः ॥३६॥

तत् पश्याम्यत्र पर्यन्तमित्यालोच्य स भूपतिः ।  
 निदधे हृदये धैर्यं बोध्यमानश्च मन्त्रिभिः ॥५६॥  
 एवं गते स्वहस्तान् लावाणकगतैस्तदा ।  
 गत्वा मगधराजाय चारैः सर्वं निवेदितम् ॥५७॥  
 स तद् बुद्ध्वा कालशो वत्सराजाय तां सुताम् ।  
 दातुं पद्मावतीमैच्छत्पूर्वं तन्मन्त्रिभिरगताम् ॥५८॥  
 ततो दूतमुखेनैवमर्थं वत्से श्वराय सः ।  
 यौगन्धरायणायापि संदिदेश यथेष्टितम् ॥५९॥  
 यौगन्धरायणोक्ता च वत्सेशोऽङ्गीचकार तत् ।  
 प्रच्छादितैस्तदर्थं स्याद् देवो जालिति चिन्तयन् ॥६०॥  
 ततो लग्नं विनिश्चित्य तूर्णं यौगन्धरायणः ।  
 तच्छ्रुत्वा मगधराजाय प्रतिदूतं व्यसर्जयत् ॥६१॥  
 ततः स दृष्टिदृष्टेऽहनिजेच्छाविभवोचितम् ।  
 विवाहोत्सवसंभारं चकार मगधेश्वरः ॥६२॥  
 सा चाभ्युष्टवरयुत्या सुदं पद्मावती ययौ ।  
 प्राप वामवदन्ता च तद्वातां कर्णमाच्छ्रुत्वा ॥६३॥  
 इत्थं मित्रौकृतः शत्रुर्न च भर्तान्यथा त्वयि ।  
 वसन्तकोक्तिरित्यस्याः सखीषु विदधे धृतिम् ॥६४॥  
 अथासन्नविवाहायाः पद्मावत्या मनस्विनी ।  
 अज्ञानमालातिलकौ दिव्यौ भूतचकार सा ॥६५॥  
 ततो वत्से श्वरस्तत्र संप्राप्ते समनेऽङ्गनि ।  
 ससैन्यो मन्त्रिभिः साकं परिणेतुं किंवाययौ ॥६६॥  
 प्रविश्य मगधे शस्य वत्सेशोऽप्यथ मन्दिरम् ।  
 सनाथं पतिपत्नीभिः कौतुकागारमाययौ ॥६७॥  
 तत्र पद्मावतीमन्तर्दृश्यं कृतकौतुकाम् ॥६८॥  
 ततः स वेदीमारुह्य तस्या गथाङ्गं यत् करम् ।  
 तद्वारम्भतां प्राप तस्य पृथ्वाः करयङ्गैः ॥६९॥  
 साक्षीकृत्य च तत्कालमग्निं यौगन्धरायणः ।  
 अद्रोहप्रत्ययं राशौ मगधेशमकारयत् ॥७०॥  
 मन्त्रमेदमयाह्वयं मगधेश्वरमभ्यधात् ।  
 अथैव गाय वत्सेशः प्रयाति त्वदृष्टादिति ॥७१॥

अथोच्चाल वत्सेशो भुक्तपीतपरिच्छदः ।  
 मन्त्रिभिः सममादाय वधुं पद्मावतीं ततः ॥८०॥  
 पद्मावत्या विसृष्टं च सुखमारुह्य वाहनम् ।  
 तथैव च समादिष्टैः कन्यहस्तरैः सह ॥८१॥  
 आगाढासवदत्तापि गुप्तं सैन्यस्य पृष्ठतः ।  
 हतरूपविवर्तं तं पुरस्कृत्य वसन्तकम् ॥८२॥  
 क्रमाज्ञावाचकं प्राप्य वत्सेशो वसतिं निजाम् ।  
 प्रविवेश समं वध्वा, देवीचित्तं तु केवलः ॥८३॥  
 एव्य वासवदत्तापि सा गोपालकमन्दिरम् ।  
 निवेशाय निशीथे च परिष्ठाप्य महत्तरान् ॥८४॥  
 तत्र गोपालकं दृष्ट्वा भ्रातरं दर्शितादरम् ।  
 कण्ठे जयाह्व रुदती बाष्पव्याकुललोचनम् ॥८५॥  
 तत्क्षणे स्थितसंविद्य तत्र योगम्भरायणः ।  
 आययौ सक्रमन्वत्कसया देव्या कृतादरः ॥८६॥  
 सोऽस्याः प्रोत्साहविज्ञेष दुःखं यावद् व्यपोहति ।  
 तावत् पद्मावतीपाश्वर्षं प्रययुक्ते महत्तराः ॥८७॥  
 आगतावन्दिका देवि किमप्यन्मान विहाय तु ।  
 प्रविष्टा राजपुत्रस्य गृहं गोपालकस्य सा ॥८८॥  
 इति पद्मावती सा तैर्विज्ञता स्वमहस्तरैः ।  
 वत्सेश्वराय साशंका तानेव प्रत्यभाषत ॥८९॥  
 गच्छतावन्तिका व्रूथ निक्षेपस्त्वं हि मे स्थिता ।  
 तद्वत् किं ते यथाहं तत्र वागम्यतामिति ॥९०॥  
 तच्छ्रुत्वा तेषु यातेषु राजा पद्मावतीं रहः ।  
 प्रपृच्छ मालातिलकौ केनेनौ ते कृताविति ॥९१॥  
 सा बोधदय मङ्गलं न्यस्ता विप्रेण केनचित् ।  
 आवन्तिकामिधा य वा तस्याः शिल्पमिदं महत् ॥९२॥  
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## Appendix II

### METRE

पद्यं चतुष्पदी तच्च हतं जातिरिति विधा ।

हतमक्षर-संख्यातं जातिर्ध्यामाकृता भवेत् ॥

In Sanskrit poetry a verse has 4 feet ( पाद ). It is of two kinds—हत and जाति । हत is that in which *letters* are counted, and जाति is that which is determined by *measures* ( मात्रा ) । N. B. In each case the लघुत्व and गुरुत्व of letters are taken into account. In हत—a letter be it लघु or गुरु is counted as one. In जाति—a लघु or light vowel is counted as one, and a गुरु or heavy vowel is counted as two.

हत is divided into 3 classes :—समहत, अर्धसमहत, and विषमहत ।

समनङ्गं समं हतं विषमश्चेति तन्निधा ।

समं समचतुष्पादं भवत्यङ्गं समं पुनः ॥

आदिस्तृतीयवद यस्य पादस्तुर्वो द्वितीयवत् ।

भिन्नचिह्नं चतुष्पादं विषमं परिकीर्तितम् ॥

A समहत has all the 4 feet similar, e. g. वंशस्थ, वसन्ततिलक, &c. In an अर्धसमहत the 3rd foot is similar to the 1st, and the 4th foot is similar to the 2nd ; e. g. पुष्पिताया । [ For definition, &c. see below ]. A विषमहत has all the 4 feet dissimilar, e. g. उद्धता in भारवि 12. 1 ; and also some varieties of उपजाति ।

The most popular variety of जाति is आर्या ।

The following is the rule regarding the लघुत्व and गुरुत्व of a letter,—

सामुदायिक दीर्घश्च विसर्गो च गुरुर्भवेत् ।

वर्णः सद्योगपूर्वश्च तथा पादान्तमोऽपि वा ॥

Translation.—A letter with सामुदायिक, a long vowel, and a letter with विसर्ग, are heavy. Also, a letter immediately

preceding a conjunct consonant is heavy. A light letter at the end of a foot is *sometimes* regarded as heavy.

In **वृत्त**, each foot has particular number of letters, but they must be arranged according to **लघु** and **गुरु** in each case. For this, rules have been framed by authors of treatises on **छन्दः**. In those rules certain letters have been adopted each of which technically represents a particular combination of **लघु** and **गुरु** letters. Thus,

मस्त्रिगुरुस्त्रिलघुश्च गकारो

भादिगुरुः पुनरादिलघु र्थः ।

जो गुरुमध्यगतो र ल-मध्यः

सोऽन्तगुरुः कथितोऽन्तलघुस्तः ॥

गुरुरेको गकारस्त लकारो लघुरेकः ॥

A **लघु** vowel is generally represented as **—**, and a **गुरु** vowel as **—** (or a hyphen).

Thus,

म = — — —	ज = — — —
न = — — —	र = — — —
भ = — — —	स = — — —
य = — — —	त = — — —
ग = —	ल = —

The various metres employed in the **Swapna-Vasava-datta** with their definitions and scansion are given below:—

1. **अनुष्टुप्**—I. 2, 7, 10, 15 ; IV. 4, 6, 8, 9, 10 ; V. 6, 8, 9, 10, 11 ; VI. 3, 6, 7, 9, 11, 12, 13, 14, 16, 17, 18, 19.

The **अनुष्टुप्** metre consists of 4 feet (**पाद**) of 8 syllables each. The **अनुष्टुप्** has many varieties (e.g. **पथ्या**, **चपला**, &c.), the purest and commonest form called **वक्त्र** or **झोक** being defined as follows.—

झोके षष्ठं गुरु षष्ठं सञ्ज्ञेन लघु पञ्चमम् ।

विचतुःपादयोऽङ्गं सप्तमं दीर्घमन्ययोः ॥

5th syllable in every foot	—light
7th „ „ in 2nd and 4th feet	—light
„ „ in 1st and 3rd „	—heavy
6th „ in every foot	—heavy
(Other syllables	—optional)

In compliance with the general definition of अनुष्टुप्, the following two conditions also should be satisfied :—

- (i) 'न प्रथमात् ह्रौ' । This amounts to saying that in every foot either the 2nd or the 3rd should be heavy ; and
- (ii) "द्वितीय-चतुर्थयोः रश्च" । In even feet if the 3rd is light, the 4th also must be light. (According to some, this second condition is not compulsory.)

Almost all the apparent violations of this metre come under one or other of the varieties of अनुष्टुप्. Thus, if in any foot the 5th 6th and 7th are in न-measure (i.e.— — —) the metre is called न-विपुला (e. g. VI. 3, 11, 12, 14, 18) ; if they are in म measure, the metre is म-विपुला ; if they are in न-measure, the metre is न-विपुला (also called अपला e. g. VI. 6) ; and so on.

Different permutations of possible measures give rise to innumerable varieties. The varieties are often found mixed up with one another.

2. चार्था—I. 1 ; IV. 3, 5.

Def.—यस्याः पादे प्रथमे द्वादश मात्रा स्याद् द्वितीयेऽपि ।  
अष्टादश द्वितीये पञ्चदश चतुर्थके सार्था ॥

[ 1st foot—12 Matras ; 2nd—18, 3rd—12, and 4th—15 Matras ].

Scansion :—उ द य न वे नु स व र्णा

वा स व द ता व लौ व ल से त्वाम् ।

- - - - -  
 प आ व ती णं पू णी  
 - - - - -  
 व स न क खी सु जी पा ताम् ॥

3. उपजाति—V. 5, 13.

उपजाति is a mixture of इन्द्रवज्रा metres.

Def :— स्यादिन्द्रवज्रा यदि तौ जगौ गः  
 उपेन्द्रवज्रा जतजास्तौ गौ ।  
 अमन्तरोदीरितलक्षभाजौ  
 पादौ यदीया उपजातयस्ताः ।  
 इत्थं किलान्यास्त्रपि मिश्रितासु  
 अरन्ति जातिष्विदमेव नाम ।

इन्द्रवज्रा—त, त, ज, ग, ग, i. e. - - -, - - -, - - -, -, - ,

उपेन्द्रवज्रा—ज, त, ज, ग, ग, i. e. - - -, - - -, - - -, -, - ,

Those which have their feet characterised by the above two metres (viz. इन्द्रवज्रा and उपेन्द्रवज्रा) are called उपजाति । Mixtures of other specially kindred metres also, e. g. वंशस्थ (otherwise called वंशस्थविल) and इन्द्रवंश, go by the same name ( viz. उपजाति ) ।

उपजाति has thus various forms of which the mixture of इन्द्रवज्रा and उपेन्द्रवज्रा is the 'principal one and is frequently met with.

- - - - -  
 Scansion :— अ रा स्य व न्ना धि प तेः सु ता याः  
 - - - - -

प्र स्या न का खे ख ज नं अ र न्नाः

4. पुष्पिताया—1. 5 ; VI. I.

Def. अयुजि नयुजरेफतो यकारो ।

युजि च नजी जरगाश्च पुष्पिताया ।

i. e. (odd feet ) न न र य i. e. - - -, - - -, - - -, - - -

(even feet) न ज जर ग i. e. - - -, - - -, - - -, - - -

— — — — — — — — — —  
 Scansion :— प रि ह र तु भ वा नृ पा प वा दं  
 — — — — — — — — — —

न प रु ष मा न्न न वा सि पु प्र धो ज्यम्

5. वसन्ततिलक—I. 4, 6, 11; IV. 2; V. 1, 2, 3; VI. 2, 4, 5, 15.

Def. श्रेयं वसन्ततिलकं तभजा जगौ गः

i. e. त भ ज ज ग ग; i. e. — — — — — — — — — —  
 — — — — — — — — — —

Scansion :— किं व द्य ती ति ह द यं प रि श द्धि तं मे

6. वैश्वदेवो—I. 9.

वा षा ष्वे ष्छिन्ना वै श्वदेवौ मनौ यौ

i. e. न न य य; i. e. — — — — — — — — — —

The यति is on वा ष (i. e. 5th) and ष्व (i. e. 7th).

— — — — — — — — — —  
 Scansion :— का र्यं मे वा धे न्नां पि भो गै र्जं व छैः

7. शार्ङ्गविक्रीडित—I. 3, 8, 12; IV. 1; V. 12. 4

Def. सूर्याश्चर्मसजास्तताः सगुरवः शार्ङ्गविक्रीडितम्

i. e. न स ज स त त ग; i. e. — — — — — — — — — —  
 — — — — — — — — — —

Scansion :— धी र स्या न्न न सं श्रित स्य व स त स्तु ट स्य वन्धैः फलैः

8. शालिनी—I. 13; IV. 7; VI. 10.

Def.—मात्तो गौ वेष्टाशिनौ वेदलोकोः

न त त ग ग i. e. — — — — — — — — — —

The यति is on वेद (i. e. 4th) and लोक (i. e. 7th).

— — — — — — — — — —  
 Scansion :— नै वे द्वा नौ ता ह शा स क वा काः

Def. रसैकद्रै शिखरा यमनसभला गः शिखरिणी

i. e. य म न स भ ल ग

i. e.     $\cup$     $-$     $-$     $-$     $-$  ,    $\cup$     $\cup$     $\cup$  ,    $\cup$     $\cup$     $-$  ,    $-$     $\cup$     $\cup$  ,    $\cup$  ,    $-$

The यति is on रस (i.e 6th) and रुद्र (i. e. 11th).

[ यति is the natural pause in the recitation of a poetic foot. It as been defined thus—"यतिर्जिह्वेष्ट-विश्रामस्थानं कविभिर्विध्यते ।"]

**Scansion :—**अ ना हा रे तु ल्यः प्र त त रु दि त ज्ञा म व द नः

10. हरिणी—VI. 8.

**Def.** नसमरसलागः षड् वेदै ह्यै ह्रिणी मता

i. e. न स म र स ल ग

i. e.  $\cup \cup \cup, \cup \cup \cup, \cup \cup \cup, \cup \cup \cup, \cup \cup \cup,$

The यति is on 6th, वेद ( i. e. 4th ) and ह्य ( i. e. 7th ).

Seansion :—अ ह म व जि तः पू र्व्वं ता व त सु तैः स ह खा लि तः ।

Of the works on Sanskrit Prosody, Pingla's **शब्दः सूत्र** is the most authoritative, and Kedara-bhatta's **वृत्ततत्त्वाकर** from which Mallinatha often quotes, as well as Ganga-dasa's **वृत्तदीपिका**, is the most popular. In the last two works the definition of each metre is couched in its own metre. Thus, the definition of **इन्द्रवज्रा** is in **इन्द्रवज्रा**, of **उपेन्द्रवज्रा** in **उपेन्द्रवज्रा**, of **मालिनी** in **मालिनी**, and so on. This peculiarity seems to have contributed much to the popularity of the said works. **श्रुतबोध** (attributed to Kalidasa) is the another work of the same type, but its definitions are mixed up with various poetic conceits outside the points of Metre (beautiful though they may be).

## Appendix III.

### An Index of Slokas in Swapna-Vasavadatta.

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## Appendix V

### MODEL QUESTIONS.

1. Name the plays of the Trivandrum Sanskrit Series discovered by M. M. Pandit Ganapati Shastri.

2. Enumerate the grounds on which you may take the above plays to have emanated from the pen of one and the same author.

3. Write what you know about Bhasa and his influence on later poets.

4. Write a short dissertation on Bhasa's age.

5. Discuss the source of the S. V.

6. Narrate the story of Udayana and note the deviations in Swapna-Vāsavadattam.

7. Give a summary of the events narrated in S. V.

8. Write short notes on :—

वत्स, कौशल्या, राजर्षि, उत्तरकुब, दर्शक, मन्त्रिण, नान्दी, विश्वामित्र, प्रवेशक, चण्ड, विदूषक, काञ्च, कौय, घोषवती, वातयोषित, सूर्यासुखप्राज्ञाद ।

9. Account for the title Swapna-Vāsavadatta. Is it स्वप्नवासवदत्ता or स्वप्नवासवदत्त ? Give reasons for your answer.

10. What is the significance of V.'s weaving garlands for P. in Act III ? [See Notes P. 61-62].

11. Give a summary of Act V.

12. Sketch the following characters :—Vasavadatta, Padmavati, Udayana and Yaugandharayana.

13. Quote some good sayings ( सुभाषित ) from the S. V.

14. Explain ( or write explanatory notes on ) and translate into English the following :—

Verses :—I. 1, 4, 7, 15 ; IV. 2, 7 ; V. 2, 3 ; VI. 4, 8, 10, 18.

- Prose :—(a) सविज्ञानमस्य दर्शनम् (P. 9)  
 (b) तपस्विन्निति...न श्लिष्यते मे मनसि (P. 10)  
 (c) श्रुतिविशेषणार्थं...उचितवानस्मि (P. 27)  
 (d) आगमप्रधानानि...भवन्ति (P. 51)  
 (e) कोकिलानाम्...संवत्सः (P. 66)  
 (f) सास्त्रिमन्नासः....अविष्यतः (P. 171)  
 (g) संचिपतां यवनिका (P. 173)  
 (h) अर्थि'खं'....अपराध्यति (P. 175)  
 (i) कौशाब्धौमात्रं परिपालयामि (P. 176)

15. Write grammatical notes on :—

उत्सिक्तो विनयादपि तपुरुषः (P. 6), श्लिष्यते (P. 10), प्रतिजानीमः (P. 20), सुखमर्थो भवेद्वातुम् (P. 20), खैरं खैरं प्रविशतु (P. 26), महद्भारम् (P. 36), सविश्रमो ह्ययं भारः (P. 36) तस्मिन् सर्वमधीगम् (P. 36), आपृच्छामि भवन्तौ (P. 38), उत्कण्ठिष्यति (P. 39), स्थायति (P. 57), मा इदानीं चिन्तयित्वा (P. 57 & 136), कुसुमावचयम् (P. 69), अय्यउत्तो....भवेत् (P. 71), मा मा भूतः अवचित्य (P. 71), शब्दादय (P. 108), धरते (P. 132), उत्तिष्ठतु (P. 136), पित्रं मे आतिकुलस्य कुसलवृत्तन्तं सोढुं (P. 149), मया काङ्क्षितवान्भवः (P. 154), यदुचितान् वत्सान् प्राप्तः....कारणम् (P. 156) पौकशान्तःपुरजोष्टा (P. 157), मा दाषिं....सन्तप्पिदुं (P. 158), तुल्यवर्णः (P. 159), फलका (P. 160), मज्जमानाः (P. 174).

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# ADDENDA & ERRATA

## Addenda

### ( Introduction )

P. 3. ( At the end of sec. I ) Add the following as N.B.  
[ N. B. :—The manuscript of a new drama named यज्ञफलम् has been discovered. The authorship has been attributed to Bhasa, but the question is not yet beyond doubt. ]

### ( Text Portion )

P. 145. Add the following text at the beginning of the page ( slipped inadvertently ).

अपि च, अस्मिन्धासि घोषवति ! या तपस्विन्या न अरसि,  
श्रोणीसमुद्भूतपार्श्व-निपौडितानि  
खेदसमान्तरसुखागुपगूडितानि ।  
उद्दिश्य मां च विरहि परिदेवितानि  
वायान्तरेषु कथितानि च सञ्चितानि ॥२॥

### ( Notes Portion )

Notes 4. किं निमित्तम् etc.—हेतौ १मा or २या by the वार्तिक-  
rule “निमित्त-पर्यायप्रयोगे सर्वासां प्रायदर्शनम् ।”

P. 20. प्रवेक्षो बहुमानो वा &c.—Compare in this connection—  
“There is nothing either good or bad ; but thinking make it so.”—Shakespeare. “As our inclinations, so our opinions”.—Goethe. “The mind is its own place and in itself can make a heaven of hell, hell of heaven.”

—Milton.

P. 60. पेक्षामि—For प्र-ईष read पेक्ष । पेक्ष is a root ( used exclusively in Prakrit ) which, exactly like the root इष्, is replaced by पश्य in certain cases.

## Errata

### [ Introduction ]

Page	Line	For	Read
4	6	Personæ	Personæ
7	15	प्लोके:	प्लोके:
7	18	देवकुल रिच	देवकुलैरिच

Page	Line	For	Read
11	20	यशसं वै सपसा	यशसं वै सपसा
12	3 (of F.N.)	general	the general
17	23	पा कः	पावकः
21	27	घोषवती	घोषवती
32	18	Saptasatī	Saptasatī by इत्य
33	31	represented	represented

## [ Text Portion ]

1	10	रभ्य	रैभ्य
3	15	उदयनवेन्दु	उदयनवेन्दु
14	2	स गेह	सभगेह
15	7	इमस्य	इभस्य
17	13	समीक्षित	समीक्षित
20	5	पठनं	पठनं
21	24	your Highness	Your Highness
23	11	ladyship	Ladyship
36	7	स कथितम्	सह कथितम्
42	12	भट्टि दा आ	भट्टिदारिआ
44	5	संज्ञता	संज्ञता
45	3	दाणि	दाणि
51	5	तेन	तेन
52	2	अत्य	एत्य
55	1	एदिना	एदिना
57	7	अथ	अथ
71	2 ( F.N. )	यदि	यदि
73	2	तन्नाईसि	तन्नाईसि
177	21	is Rumanwan	Rumanwan is

## [ Notes Portion ]

4	3	आसवदत्तावली	आसवदत्तावली
34	8	विश्वध्व	विश्वध्व



#### 4th Edition

This is the 4th Edition of the book which has been thoroughly revised. Much attention has been bestowed on the passages in Prakrit the study of which will be greatly facilitated by a perusal of the few pages headed "Elements of Prakrit". In the matter of publication the author offers his special thanks to his learned friends Prof. Durgasharan Chakravarty M.A. and Prof. Himangshu prasad Bhattacharya M. A. for their unstinted services whenever required.

In view of higher cost on all sides the price of the book has been moderately increased.

Printing of this edition had to be gone through rather hurriedly. Inspite of best efforts some mistakes and misprints have been noticed. These have been included in the Errata so that they may not be lost sight of in the next Edition.

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